

First Quarter, 1988

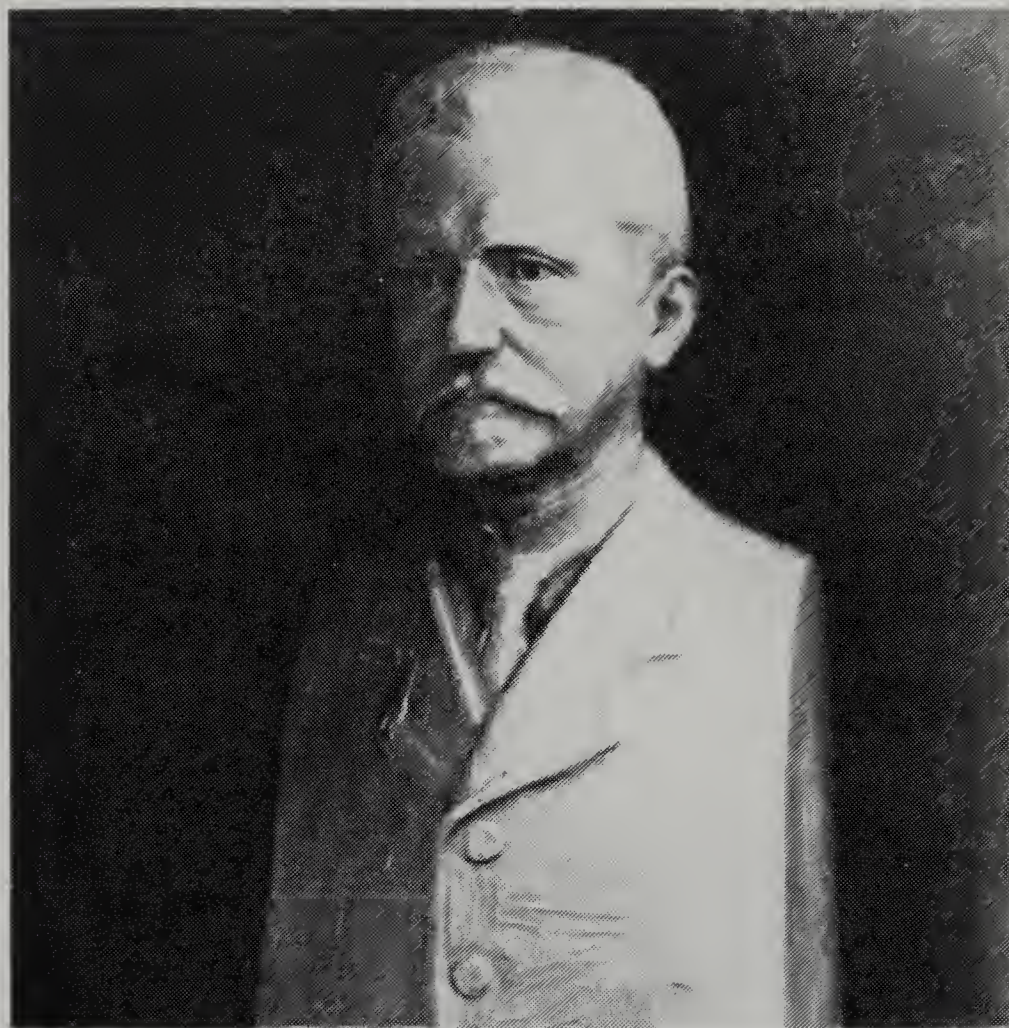
Vol. 45, No. 1

Whole No. 177

ISSN-0014-0848

The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



Edoardo Chiosonne, Italian engraver for the Japanese Government Printing Bureau. See Robert Spaulding's study on P. 216.



Official Journal of The Essay-Proof Society

© 1988 by The Essay-Proof Society, Inc.

“Especially for Specialists”[®]

Schiff Auctions
WORLDWIDE STAMPS
&
POSTAL HISTORY

AN INVITATION TO CONSIGN

Individual stamps, covers or collections for Public Auction or Private Treaty Sale.

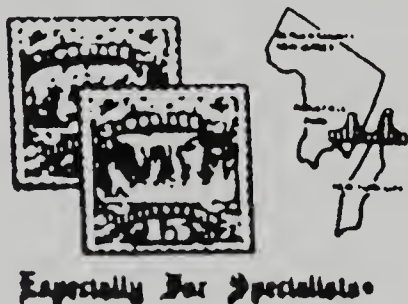
WE ALSO PURCHASE OUTRIGHT!

Contact us first describing your material. Include your address and phone numbers.

WHAT IS A SCHIFF “ESPECIALLY FOR SPECIALISTS”[®] AUCTION?

It's an auction designed with YOU in mind, whether you are a buyer or a seller of U.S. or Worldwide stamps. If you do not get our catalogues you are missing out! Send U.S. \$8.50 (U.S. \$12.50 overseas) for a year's subscription to catalogues and prices realized or send U.S. \$1.50 for our next auction catalogue and prices realized (U.S. \$1.00 catalog only).

Catalogues picked up at our office are complimentary.



Jacques C. Schiff, Jr., Inc.

195 Main Street

Ridgefield Park, N.J. 07660 USA

201-641-5566 (from NYC 662-2777)



Licensed & Bonded Auctioneers, Established 1947

The Essay-Proof Journal

Index

To Volume 44, 1987

American Bank Note Co: Constitution Souvenir Cards	80
— Continues Series of Hawaiian Note Souvenir Cards	173
— Philatelic as well as Numismatic Subjects on Archive Series	171
Auction Accents	129
— Essays and Proofs—H.E. Deats Collection, Feb. 23, 1906	27
— J.W. Scott Auction Sale of U.S. Proofs, Specimens, and Essays, Feb. 20, 1911	119, 187
— Robert Pratt Newfoundland Pence Issues Collection	25
— Essays/Proofs at Christie's—Robson Lowe Sales, 1986	132
Ball, D.B. — Spurious Note Illustrated in Article on Smillie's "Mill Door" Vignette	141
Bank Notes: 19th Century Printing Machinery, Manufacture and Alleged Smuggling	37
Bradbury, Wilkinson: Bank Note Essay	24
— Color Samples Offered at Christie's Sale	168
— Unlisted Sample or Promotional Note	177
Brett, G.W. — An Analysis of Czeslaw Slania Die Proofs	51
Canada: CAPEX Souvenir Sheet of Special Interest to Students of Stamp Printing	139
— First Issue Essays at CAPEX '87	140
Christie's Robson Lowe expansion of Services	40
Courvoisier Security Printing Firm Sold	131
De La Rue Giori S.A. Opens U.S. Office	76
— Test/Promotional "Notes," by <i>Barbara R. Mueller</i>	20, 76, 103
Designers: Corita Kent Dies	89
Engravers: Czeslaw Slania, An Analysis of His Die Proofs, by <i>George W. Brett</i>	51
— E.T. Loizeaux, American Bank Note Artist, by <i>Dr. Glenn Jackson</i>	108
— Reference Work on "The Mavericks, American Engravers"	62
— Robert Savage, American Bank Note Co. Engraver, by <i>Dr. Glenn Jackson</i>	151
Engraving (s): Mystery Santa Claus Engraved Vignette	186
— What's Wrong With This Vignette? (A Baldwin/Smillie Engraving for a Mexican Banknote), by <i>Gene Hessler</i>	78
Essay-Proof Society: Call for Annual Meeting	143
— Forty-fourth Annual Meeting of The Essay-Proof Society, 1987	191
— In Memoriam: Elliott Coulter	194
— Secretary's Report	92, 141, 194
Essays (Philatelic Foreign): Canada First Issue Essays at CAPEX 87	140
— Great Britain: Mystery or Bogus Essays?	31
— Greek Hand-drawn Essays at Auction	130
— Lithuanian Air Mail Essay	91
— More "Essays Which Are Not What They Seem," by <i>Barbara R. Mueller</i>	178
— Schleswig-Holstein 1859 Essays at Auction	128
Fractional Currency — Advertising Scrip Imitations	142
Golden Age of Essay-Proof Collecting, Notes from: EPS Night at Collectors Club, April 1945	169
Great Britain: Mystery or Bogus Essays?	31
Greek Hand-drawn Essays at Auction	130
Haiti: Proofs and Specimens of The Port-au-Prince Bicentennial Issue, by <i>F. Burton Sellers</i>	81
Hessler, G. — What's Wrong With This Vignette?	78
Horstman, R.L. — A Favorite Bank Note Vignette— James David Smillie's "The Mill Door"	3
— Spurious Note Illustrated in Article on Smillie's "Mill Door" Vignette (by D.B. Ball)	141
International Reply Coupon Essay at Christie's Robson-Lowe Sale, Jan. 22, 1986	131
Jackson, Dr. G.E. — E.T. Loizeaux, American Bank Note Artist	108
— Robert Savage, American Bank Note Co. Engraver	151
Lithuanian Air Mail Essay	91
Loizeaux, E.T., American Bank Note Artist, by <i>Dr. Glenn Jackson</i>	108
Lowenberg U.S. Essays Se-Tenant With French Designs, by <i>Barbara R. Mueller</i>	159
Mavericks (The), American Engravers— Reference Work	62
Mexico: A Baldwin/Smillie Engraving for Banknote, by <i>Gene Hessler</i>	78
Mueller, B.R. — De La Rue/Giori Test/Promotional "Notes"	20, 76, 103
— Lowenberg U.S. Essays Se-Tenant With French Designs	159
— More "Essays Which Are Not What They Seem"	178
— U.S. 1912 "Mystery Stamps" Called "Experimentals" or "Dummies" by BIA	125
— Waterlow & Sons Limited Advertising Cards	63
Neinken, Mortimer — Was Also a Numismatist	34
Netherlands — Comic Cartoon Stamp Designs Explained	143
Newfoundland: Robert Pratt Pence Collection	25
Rosenthal, J. — A Columbian Issue Discovery	162
— The Trans-Mississippi Issue— Engraver's Vignette Progress Die Proofs	8, 69
Sample/Promotional/Test Notes & Cards: De La Rue/Giori Test/Promotional "Notes," by <i>Barbara R. Mueller</i>	20, 76, 103
— Unlisted Bradbury, Wilkinson Sample or Promotional Note	177

— Waterlow & Sons Limited Advertising Cards, <i>by Barbara R. Mueller</i>	63
— Promotional Note	176
Sample Stamps/Specimens: De La Rue	20
Schleswig-Holstein 1859 Essays at Auction	128
Scripophily: Promotion by Fashionable Department Store	39
Sellers, F.B. — Proofs and Specimens of the Port-au-Prince Bicentennial Issue of Haiti	81
Slania, Czeslaw: An Analysis of His Die Proofs, <i>by George W. Brett</i>	51
Social Security “Essays” Being Offered Again	75
Souvenir Cards: American Bank Note Co. Constitution Card	80
— Continues Series of Hawaiian Note Cards	173
— 1987 “Union” Cards Feature Railroad Theme Engravings	29
Terminology—Freak or “Spoilage”?	36
United States (Philatelic): A Columbian Issue Discovery, <i>by Jack Rosenthal</i>	162
— “American Portraiture Upon Our Revenue Stamps” and Currency (reprint)	32
— Different Engravers for U.S. Transportation Series “Re-engraved” Designs	118
— Lowenberg U.S. Essays Se-Tenant With French Designs, <i>by Barbara R. Mueller</i>	159
— 1912 “Mystery Stamps” Called “Experimentals” or “Dummies” by B1A, <i>by Barbara R. Mueller</i>	125
— Postally Used U.S. 1869 Plate Proofs	161
— “Stamps at the Atlanta Exhibition” (reprint), <i>by Jos. S. Rich</i>	35
— Tests with Printing Inks, ca. 1913	68
— The Trans-Mississippi Issue: Engraver’s Vignette Process Die Proofs, <i>by Jack Rosenthal</i>	8, 69
United States (Syngraphic): A Favorite Bank Note Vignette—James David Smillie’s “The Mill Door” <i>by Ronald L. Horstman</i>	3
— Spurious Note Illustrated in Article on Smillie’s “Mill Door” Vignette, <i>by Douglas B. Ball</i>	141
Vignettes (see U.S. Syngraphic)	
— Mystery Santa Claus Engraving	186
— What’s Wrong With This Vignette? (A Baldwin/Smillie Engraving for a Mexican Banknote), <i>by Gene Hessler</i>	78
Waterlow & Sons Limited Advertising Cards, <i>by Barbara R. Mueller</i>	63
— Promotional Note	176

GUIDE TO PAGE NUMBERS IN QUARTERLY ISSUES, 1987

First Quarter	Vol. 44, No. 1	Whole No. 173	pp. 1– 48
Second Quarter	Vol. 44, No. 2	Whole No. 174	pp. 49–100
Third Quarter	Vol. 44, No. 3	Whole No. 175	pp. 101–148
Fourth Quarter	Vol. 44, No. 4	Whole No. 176	pp. 149–200

The Essay Proof Journal

Vol. 45, No. 1

FIRST QUARTER 1988

Whole No. 177

Published Quarterly by The Essay-Proof Society,
Affiliate #159, American Philatelic Society

Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

Subscription Rate \$20.00 per year in advance

Back numbers are available from the Secretary. Price on application.

Advertising Rates

Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue,
July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users	\$32.50
Inside Front and Rear Covers available in sequence on request by full page users	\$30.00
Full Page.....	\$25.00
Half Page	\$15.00
Quarter Page.....	\$ 8.50
10 Percent Discount for 4 or more insertions on advance contract.	

Contents

Notes on Numbering of ABNCo. Dies	6
Help Wanted: Panama Hamilton Bank Note Co. 1906 Proofs	7
Answers to an Eight-Year-Old Question, <i>by Jack Rosenthal</i>	9
H.L. Peckmore-iana	12
"As Good as Gold," 300 Years of British Bank Note Design.....	13
An Essay-Proof Classic: Three U.S. Counterfeit Engravings	15
Edoardo Chiossone, Japanese Government Printing Bureau Engraver	16
J.W. Scott 1911 Auction Sale of U.S. Proofs, Essays, and Specimens (concluded).....	26
John Hay "Experimental" Essays and Proofs, <i>by Barbara R. Mueller</i>	30
Sample/Test/Promotional Notes from the Mike Crabb Collection	36
ABNCo. "Essay" for Playing Card Revenue?.....	37
Current Auction Prices Realized	38
Wm. Howard Taft as Collector of Internal Revenue.....	42

The Essay-Proof Society, Inc.

Changing of the Guard at EPS	3
Prexy's Paragraphs, <i>by Robert H. Pratt</i>	4
In Memoriam: Glenn Smedley	5
Secretary's Report	5
New Supply of Special Publications Offered for Sale	44

The Essay-Proof Society

DIRECTORS

D. Bagby '88, F. Finkelburg '88, G.E. Jackson '88, Lynn S. Warm Griffiths '88
 G. Hessler '89, D. McGuire '89, R. Pratt '89, R. Wunderlich '89
 G. Brett '90, M. Essner '90, L. Robbins '90, E. Wilkens '90

OFFICERS, 1987-88

President Robert H. Pratt, 7912 N. Beach Dr., Milwaukee, WI 53217
 1st Vice Pres. Louis K. Robbins, 2112 Broadway, #412, New York, NY 10023
 2nd Vice Pres. Gene Hessler, Money Museum Mercantile Bank, St. Louis, MO 63101
 Secretary-Treasurer David E. McGuire, R.D. #4, Colonial Dr., Katonah, NY 10536
 President Emeritus Glenn E. Jackson, P.O. Box 308, Watertown, CT 06795

APPOINTEES, 1987-88

Editor Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549
 Photographer Adrien Boutrelle, 1 Montgomery Place, Brooklyn, NY 11215
 Promotional Secretary/Information Director Barbara R. Mueller, address as above

STANDING COMMITTEES, 1987-88

Catalog: Robert H. Pratt, *Chairman*, 7912 N. Beach Dr., Milwaukee, WI 53217;
 Falk Finkelburg, Vincent G. Greene, Rudolph Wunderlich.

Exhibitions: Falk Finkelburg.

Journal: Barbara R. Mueller, *Chairman*, 225 S. Fischer Ave., Jefferson, WI 53549;
 Glenn E. Jackson, Lynne S. Warm Griffiths, Ernest Wilkens.

Publicity & Recruiting: Barbara R. Mueller, *Chairman*, 225 S. Fischer Ave., Jefferson, WI 53549; John J. Ford, Vincent G. Greene, Herman Herst, Jr., Jack E. Molesworth, John Wilson.

Changing of the Guard at EPS

Dr. Glenn Jackson Resigns; Becomes President Emeritus; Robert H. Pratt New President

BECAUSE of ill health and the demands of family responsibilities, Dr. Glenn Jackson, who has served as president of the Essay-Proof Society since 1967, asked to be relieved of his duties as of January 1, 1988. His modest manner and never-failing support of the Society have helped sustain it through trying periods, and in recognition of this long service the Board of Directors has named him President Emeritus.

“Dr. J” or “Glenn” is a long time resident of Watertown, Connecticut. Despite this “Connecticut Yankee” background, he originally came from Lincoln, Nebraska, in which state he also received his professional dental education. Upon settling in the East, he plunged into philatelic and numismatic specialties related to the area. He became well known for his collection of the Waterbury cancellations, which was eventually disbursed at auction. The Collectors Club of Chicago book *The Waterbury Cancellations 1865–1890* by Paul C. Rohloff is dedicated to him “for generously sharing his knowledge and information... without him this book could not have been written.”

Through his wife, who came from the family that produced bank note engraver Vistus Balch, and also through his friends Dr. Julian Blanchard and Thomas F. Morris, Jr., he became intensely interested in the fine art of intaglio engraving. He now collects not only bank notes but examples of the engraved vignettes in their design and related stamps, along with associated memorabilia. In addition to his serendipitous knack of hunting down such artifacts throughout New England and New York, areas which were the center of the bank note engravers’ activities, he has made useful contacts with contemporary artists such as John Hay. Visitors to recent American Numismatic Association and paper money conventions have been treated to his prize-winning displays of this material.

Readers of the *Journal* are familiar with Dr. Jackson’s articles on the artists and their work; within just the past couple of years he has compiled such articles on Robert Savage, Lorenzo Hatch, and E.T. Loizeaux. Even though he now will be retired from active involvement in the affairs of the Society, he promises to continue his research for the benefit of the *Journal* as his health permits.

Robert H. Pratt, FRPSL

Stepping up from the office of first vice-president is Robert H. Pratt, a retired industrialist from Milwaukee, Wisconsin who is best known for his authoritative studies on various facets of British North America philately, especially that of Newfoundland. A recipient of the Lichtenstein Award of the Collectors Club of New York, he is the author of *The 19th Century Postal History of Newfoundland*; a handbook on the Newfoundland pence issues; and co-author, along with the late Kenneth Minuse, of *The Essays and Proofs of British North America*. Just recently, at CAPEX ’87, he received a large gold plus special prize and was runner-up for the Grand Prix National with his exhibition of “a comprehensive collection of proofs, stamps and covers of the first cents issue of Newfoundland, 1865–1880, illustrating many of the rates used during that period.”

PREXY'S PARAGRAPHS



Robert H. Pratt

Hello there—well, I am new to the job, and so I am taking this opportunity to welcome ME to you and all of you who are new to THE ESSAY-PROOF SOCIETY. This has been a great group ever since it was started under the tutelage of Brazer. Where else can one find a forum in which to discuss those detailed aberrations or creations that make up the endless variations of the engraver's art? Anyone who enjoys and appreciates the beauty of artistic engraving will at some time within his (or her) collecting interests of stamps or paper money be faced with a need to understand and be famil-

iar with the tools of the engraver and the practice of his trade. The ESSAY-PROOF SOCIETY has provided that forum. Its quarterly publication under the expert guidance of Barbara Mueller has provided the vehicle.

In order to make this Society more interesting and of more value to the members, I hope to encourage greater intercourse among the members by means of letters to the editor. This is not done to increase the load she has acquired by the editorship, but to have a means for the membership to communicate their opinions, desires and possibly additional unknown data to the writers of the articles, and to other interested members. The benefit and the interest to members is directly related to the exchange of information—let's see if we cannot improve this facet of our collecting activities, and tell others of those little facts we sometimes stumble upon.

I look forward to the challenge of stimulating this Society to provide many more articles of universal interest, and also to educate those newcomers who are not as well versed in the art of engraving as we old-timers. Tell us what you would like to know, what fields or areas interest you—what can we do to improve this great Society?

ROBERT H. PRATT, *President*

Other Changes

Louis Robbins has moved up to first vice-president to replace Mr. Pratt, and Gene Hessler is now second vice-president. Mr. Robbins is widely known as a philatelic auction agent and philatelic literature specialist, while Mr. Hessler is the editor of *Paper Money*, journal of the Society of Paper Money Collectors, and curator of the Mercantile Bank of St. Louis Money Museum. All the new officers are members of the American Philatelic Society.

(Negotiations leading up to the change in official structure of the Society were responsible for the delay in publication of this issue of the Journal. The editor's apologies to all.)

In Memoriam

Glenn Smedley

One of the old-timers in the syngraphic/numismatic hobby died on New Year's Eve, 1987, at the age of 85. Glenn Smedley, long-time supporter of EPS and former president of the Society of Paper Money Collectors, was also known as a governor, first vice-president, and public relations officer of the American Numismatic Society. Upon his retirement from Commonwealth Edison in Chicago in 1964, he gave full time to hobby activities. When Elston Bradfield, editor of *The Numismatist*, was in ill health, Glenn assisted him and finally took over the editorship for eleven months before turning over the post to Ed Rochette. In addition to articles for *EPJ*, Glenn wrote the popular "Numismatic Vignettes" for *The Numismatist*.

The hobby world has lost a selfless worker, a true gentle-man.

BRM

Secretary's Report

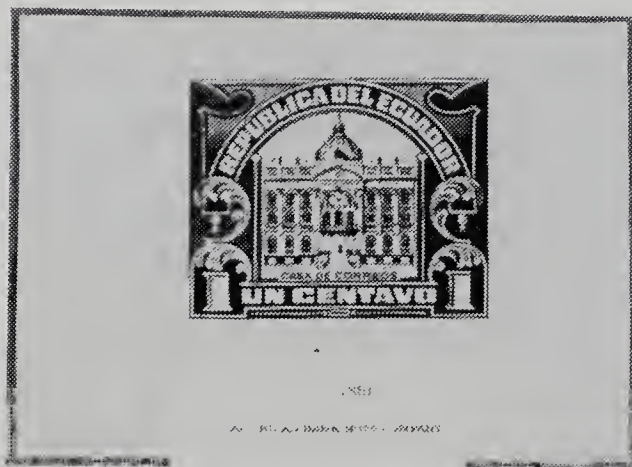
by Barbara R. Mueller, Promotional Secretary
225 S. Fischer Ave., Jefferson, WI 53549

Members Admitted

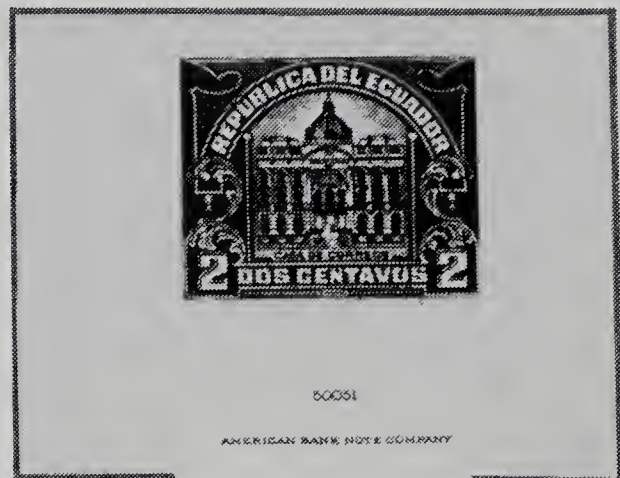
- 1720 Gelchinsky, Harold, Longwood Rd., R.D. 2, Mahopac, NY 10541 (U.S. postal card essays), by Barbara R. Mueller
- 1721 Gesell, Robert W., P.O. Box 8248, Ann Arbor, MI 48107, by Barbara R. Mueller
- 1722 Hegeman, Robert, 403 W. Main, Waukon, Iowa 52172 (U.S. & Canada), by Barbara R. Mueller
- 1723 Buss, Michael D., DMS Box 1783, FPO Seattle, WA 98762 (Navy Dept. officials), by Barbara R. Mueller
- 1724 Levitt, Andrew, P.O. Box 342, Danbury, CT 06810 (Dealer), by Jack Rosenthal
- 1725 Adams, Francis, P.O. Box 165, APO NY, NY 09333-0165 (native Americans in philately), by Barbara R. Mueller
- 1726 Johnston, L.W., P.O. Box 303, Conklin, NY 13748-0303 (U.S., UN), by Barbara R. Mueller
- 1727 Padwee, Michael, 453 14th St., Brooklyn, NY 11215 (souvenir cards), by David McGuire

Change of Address

- 474 Greene, Vincent G., 561 Avenue Road, Suite 305, Toronto, Ontario M4V 2J8
- 1647 Mosby, Carletta E., to 5101 E. Twain, #157, Las Vegas, NV 89121
- 1652 Wilcox, Peter M., to 1169 Grand Ave., Pacific Beach, CA 92109
- 1448 Brown, LTC Jerry M., to Box 1321, Springfield, VA 22151
- 1252 Firby, Charles G., to 390 E. Maple, Birmingham, MI 48011



Ecuador RA10 die proof C-1851, in issued colors.



Ecuador RA11 die proof 50051, in issued colors.



Rio Grande do Sul 100 reis die proof C-397, in orange.



Rio Grande do Sul 200 reis die proof C-396, in blue.

Notes on Numbering of ABNCo. Dies

EPS member Fred Benjamin continues his studies of American Bank Note Co. stamp die proofs and their numbering; he has submitted the following items photocopied from a Robert Lippert auction. He writes:

Please note the die numbers on the Ecuador RA10 and RA11 proofs (probably engraved 1918–19). The RA10 is C-1851; the RA11 is 50051. It has been my experience that the die numbers remain sequential throughout the set. I wonder if the change in the number system occurred here. I have very few proofs from the '20s for comparison.

The Rio Grande do Sul revenues are unusual. I have seen the American Bank Note Co. New York imprint spelled out completely with city name on a stamp before as this would have been (the 200 reis, C-396). I also have not seen a higher denomination (200 reis vs. 100 reis) with the lower die number on the higher value—C-396 vs. C-397.

I have plate proofs of the 100, 1000, 2000, 5000, 10,000, 20,000, and 50,000 reis and had never seen the 200. Can we find out if there are any other denominations? The 100 reis plate proof is in the same shade as the die (the “plate” proofs may be very closely trimmed die proofs).



Imperforate plate proof of frame. Deep brown.



Imperforate plate proof. Red frame and black vignette.

HELP WANTED: PANAMA HAMILTON BANK NOTE CO. 1906 PROOFS

Promotional effort of the Hamilton Bank Note Company in Central and South America finally paid off in Panama with a contract in 1906 for preparation and delivery of the new Republic's first definitive postage set, ½ centesimo through 50 centesimos (Scott #185-193).

The Hamilton Bank Note Company developed a large variety of trial colors of the mostly bicolor essays. The entire array of colors was examined for each denomination, with varying vignette types and colors. Some have paste-up vignettes of different colors.

The set was issued with the 2½¢ stamp in a single color, and the 50¢ black and black in which the vignette was printed separately but in the same color as the frame. Can you name any others?

One of our members, Federico Brid, is compiling a listing of these interesting issues for publication. To ensure completion he needs your help in submitting information on *any* die proofs or plate proofs of this issue. To date the background material includes a published list by Philip Ward and the inventory of several major collections. The number of varieties is large, but the



Die proof of frame in brownish orange.



Imperforate plate proof of stone. Vignette of medio centesimo in issued red, blue and green colors.

quantities of each are infinitesimally small; so most of the items are either unique or one of a handful. Thus, even if you have only a single item, its mention is important and would be appreciated.

Please send what you have for inclusion in the list. Any actual proofs received will be returned promptly. A good Xerox with detailed color description will be satisfactory. Send to:

Federico A. Brid
110 Awater Terrace
Springfield, MA 01107

Answers to an Eight-Year-Old Question

by JACK ROSENTHAL

A Trans-Mississippi Proof Anomaly Explained



Fig. 1. Final state of the die.

IN *The Essay-Proof Journal* numbers 146, 147 and 148 (1980), Lynne Warm Griffiths provided some valuable research into the Proving Room records of the Bureau of Engraving and Printing. The inescapable conclusion of the reading of the article was that under the aegis of President Franklin D. Roosevelt and his long time political ally, Postmaster General James A. Farley, a number of die proofs were pulled more than thirty years after the issue date of some of the stamps. Some of these proofs became part of the F.D.R. personal collection and were sold in public auction, with the funds derived flowing into the late President's estate.

Mrs. Griffiths, in her 1980 article, said, "She [a BEP supervisor] assured me that if a date appeared under the sub-heading "Date," the proof listed had been destroyed. I knew that I had more detective work to do, for ALL the control numbered proofs that I had already checked were listed with dates under that heading. Obviously, they had *not* been destroyed."

One manner in which they were disposed of becomes evident in checking the control numbers listed in Mrs. Griffiths' article against those in the H.R. Harmer, Inc. auction catalogue covering the disposal of the collection of Franklin Delano Roosevelt on February 4, 1946. Several of the control numbers correspond. Rank has its privileges!

In discussing the control number large die proofs for the Trans-Mississippi issue, Mrs. Griffiths notes that the control number, applied to the face of the wove paper in blue using a rotary numbering stamp, had been cut off the 50¢ proof of a particular set of nine values she was tracking. In the brief time she had access to the BEP records, she was unable to locate the number assigned to that 50¢ item.

This set of T-M proofs was owned for a number of years by a prominent Eastern art dealer, and the author had the opportunity to inspect it, including the 50¢ item in question. Using photographic enlargement, it became clear that some engraving changes had been made in the die between the time that the proof was originally pulled and before a later state of the die was dedicated to plate making. Apparently, the decision was made to change the die after what was intended to be a control number proof was pulled. Since it no longer represented the final design, the blue six-digit control number was cut off, along with a wove paper strip about 28 millimeters in height.

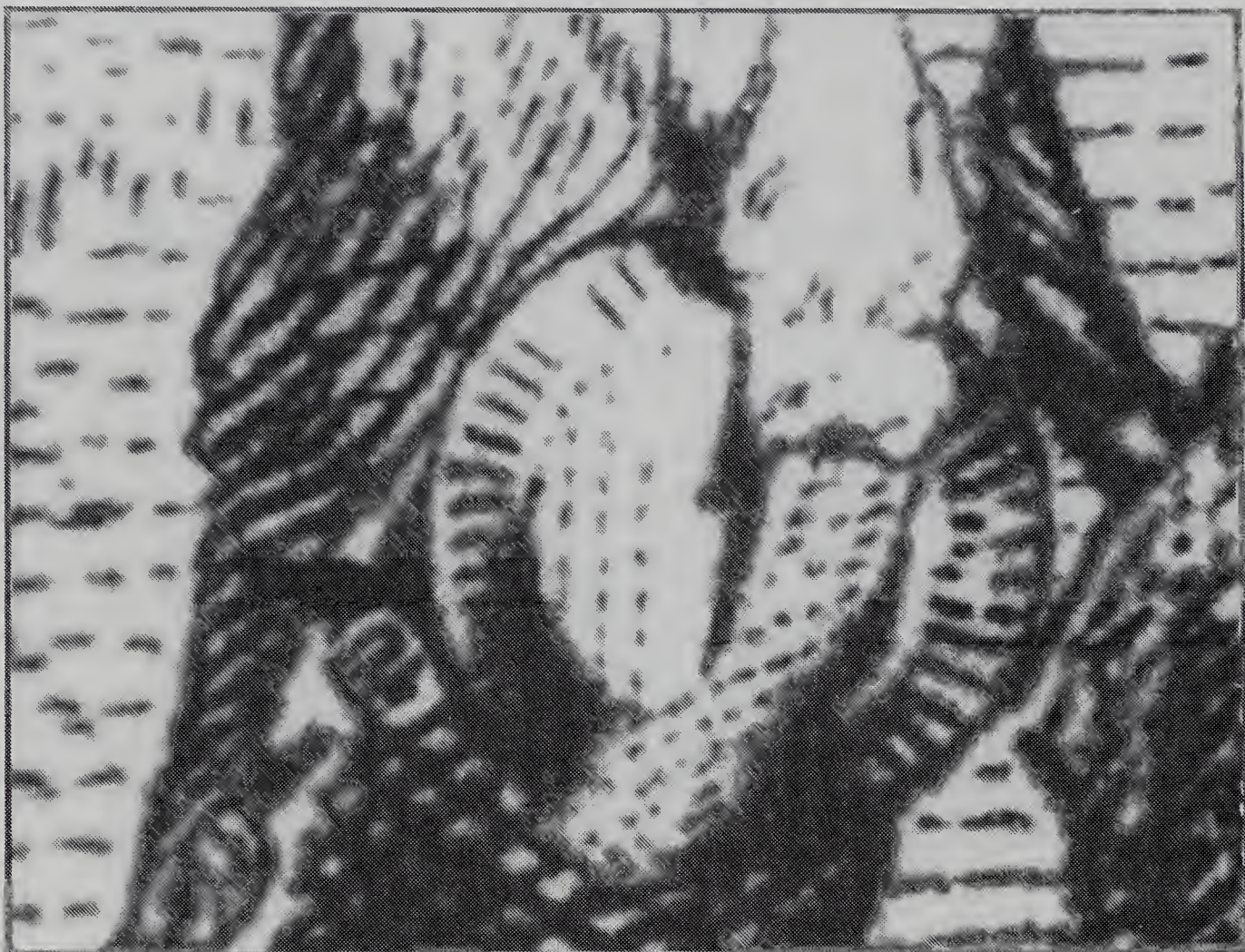


Fig. 2. Enlargement of crucial area on "cut off" proof.

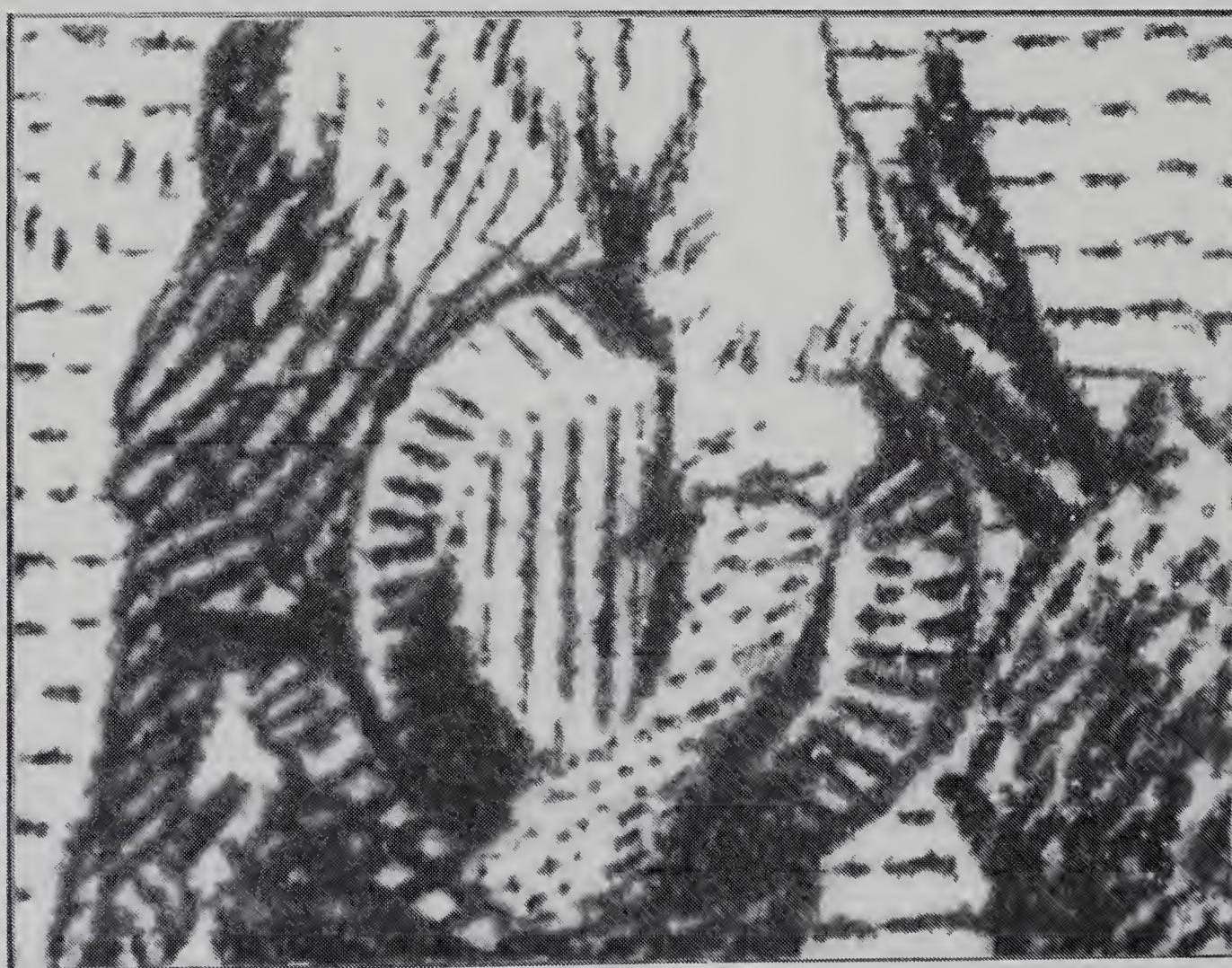


Fig. 3. Enlargement of crucial area as it appears on finished stamp.



Fig. 4. Control number proof.

Figure 1 depicts the final state of the die from which the plate for the 50¢ Trans-Mississippi stamp was made, plate number 603. The design features a mining prospector and his burros, with the miner's pan carried under his arm.

Figure 2 is an enlargement of the area in question as it appears on the "cut off" proof. Technically, the terminology for this item would be an engraver's progressive die proof.

Figure 3 shows the pan fully engraved, as it appears on the finished stamp.

There are in the hands of collectors at least two control number proofs of the 50¢ T-M stamp design. The only one seen by the author was #361148, proven in black ink (Figure 4), as was the 50¢ item #326442 according to the 1946 F.D.R. auction catalogue. The former item appeared as lot #1515 in an H.R. Harmer sale of February 6, 1956.

Nothing here should be construed as a charge of wrongdoing on the part of Messrs. Farley or Roosevelt. In response to an inquiry regarding the distribution of these proofs, J.R. Baker, Head of the Office Services Branch of the Bureau of Engraving and Printing wrote on March 26, 1965:

Reference is made to your letter dated March 5, 1965, concerning two albums of die proofs which were prepared and presented to President Roosevelt in 1933 and asking whether any existing regulations were in effect at that time to permit these proofs to be presented to any individual outside the normal distribution of postage stamps.

We have no information concerning the die proofs presented to President Franklin D. Roosevelt. This bureau prints and delivers postage in accordance with instructions and orders furnished by the Post Office Department. That department has never authorized this bureau to distribute to the public any material used in connection with the printing of any postal item or any of the finished stamps. Proof impressions of each approved model of all postage stamps are delivered to the Postmaster General in accordance with instructions issued by him. On occasion, this bureau has been requested to prepare albums of die proofs of postage stamps printed since 1894 which were ordered by and delivered to the Postmaster General.

To our knowledge there are no legal regulations governing the distribution of proofs and/or essays by the Post Office Department.

Earlier that year, on February 10, 1965, Geneva C. Chancey, Librarian of the Post Office Department had written:

In searching the orders of the Postmaster General, Annual Reports of the Postmaster General, Postal Laws and Regulations and Postal Guides from 1894 to the present, we did not find a ruling regarding the prerogatives of the Postmaster General or the Director of the Bureau to permit distribution of essays and/or proofs outside of their normal usage required in the production of stamps.

Neither have we been able to substantiate this statement which appears in *The Essay-Proof Journal* for October 1944, p. 226: "After the scandal and official investigation of the distribution of the 1901 4¢ Pan American invert stamps (essays), the Assistant Attorney General wrote an informal advice that no more proofs or specimens be distributed."

The text of these and other letters dealing with the distribution of proofs and essays appeared in an article by Norton D. York in the *EPJ* Number 88, Fall 1965, p. 163.

The primary intent of this article was to investigate the reason for the removal of the control number from the 50¢ Trans-Mississippi engraver's progressive die proof featured in Mrs. Griffiths' *EPJ* article, and secondarily, to remove any doubt that proofs which had been obtained by Presidential privilege had been sold in the H.R. Harmer dispersal of the F.D.R. collection.

H.L. Peckmore-iana

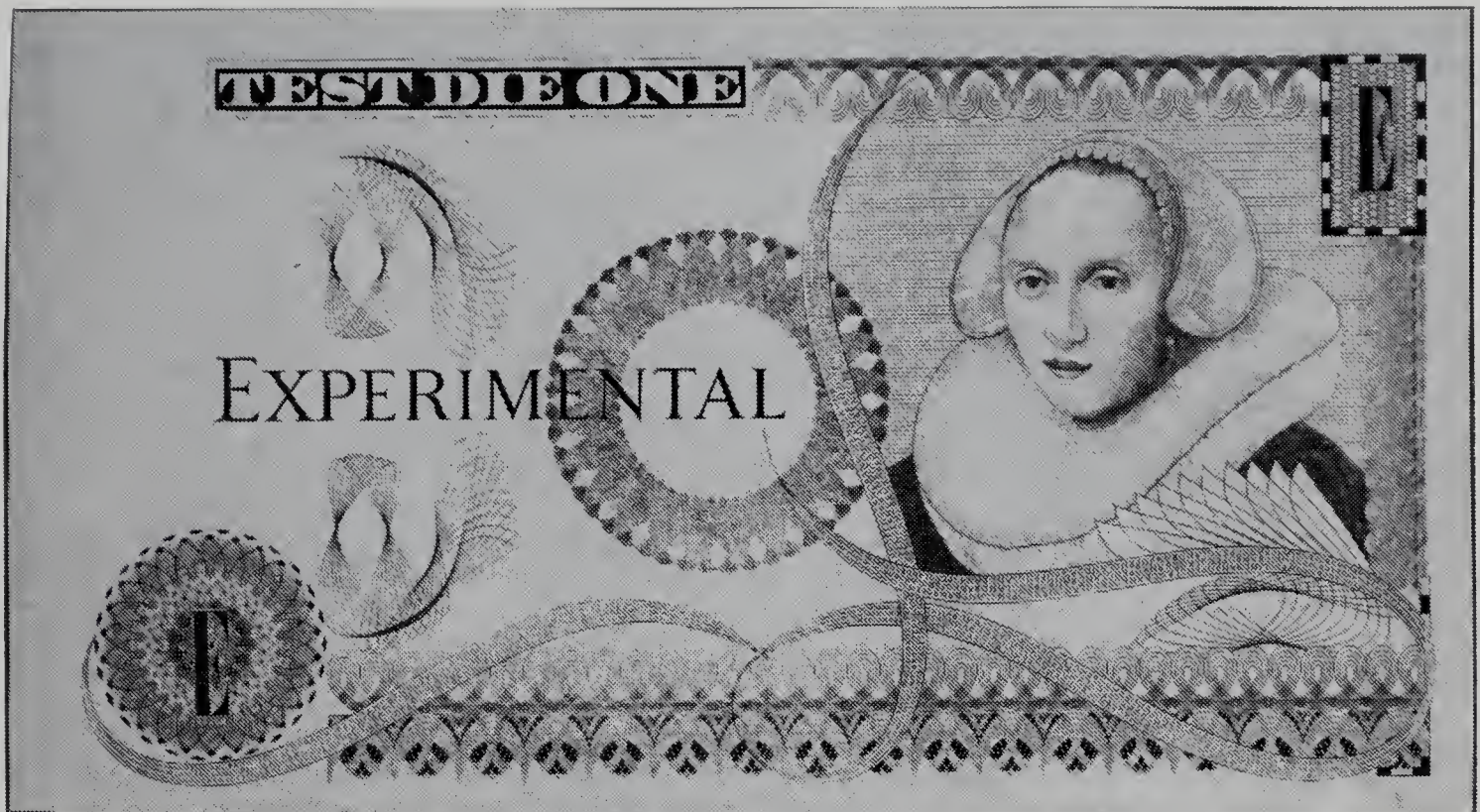
Peckmore/Lindquist Etchings & Homan, Krassa Christmas Cards Offered at March Mail Bid Sale

Hoffers Cover & Stationery, Inc. of Maybrook, NY, in their March 4, 1988 mail bid sale, offered an extensive group of copper plate etchings of New York City scenes by H.L. Peckmore for the Christmas cards of H.L. Lindquist, as well as the Homan, Krassa Christmas cards detailed in *EPJ* at various times in the last few years. The latter were mostly in original envelopes, mailed in the appropriate years.

Enter Paul F. Berdanier, Sr.

In addition, they offered a group of etchings of city scenes by Paul F. Berdanier, Sr., for Lindquist greeting cards. Berdanier was art director of the J. Walter Thompson advertising agency and also did the cover design and layouts for the early issues of *The Stamp Specialist*.

(Continued on Page 37)



The exhibition souvenir experimental note.

“As Good as Gold” 300 Years of British Bank Note Design

AN EXHIBITION under this title was held in London July 16–November 29, 1987 at the British Museum. It was complemented by a magnificent book of the same name. Together they have left a useful legacy for collectors, including an experimental note. It was produced in a live demonstration of intaglio printing on a hand press conducted at the exhibition. Examples have reached the market and already one dealer is “suggesting” a mail bid of \$50 for this “rare test note.” The specimen illustrated here is printed in a pale green on peach-colored paper. The sinuous ribbon in the design is imprinted with a closely spaced repetition of “BANK OF ENGLAND.” Also, the paper manufacturer Portals demonstrated the technique of making watermarked paper at the exhibition.

According to a publicity leaflet, the joint British Museum and Bank of England exhibition presented chronologically the changing face of British bank notes over the past three centuries, showing how today’s complex security engraving has evolved from the simple copperplate script of the 17th century. In the past, note designs were strongly based on contemporary trends in art; for instance, early 19th century notes engraved by Thomas Bewick show the same detailed attention to objects from nature which characterizes his woodcuts. In the 20th century, bank note design has come of age as a specialized branch of graphic design in which art and technology are combined in the continuing fight against forgery.

This description of the exhibition also covers the book, which was written by the people who arranged the event—John Keyworth, curator of the Bank of England Museum, and Virginia Hewitt, deputy keeper of the department of coins and medals at the British Museum. It may still be available for fifteen pounds plus postage from British Museum Publications, 46 Bloomsbury St., London WC1 3QQ.

The 160-page, hardbound, 7½ × 10 volume merits the description “lavishly illustrated”—150 black and white pictures, 8 pages of color. Emphasis is on art and production, both of interest to EPS members, from 17th century calligraphy to Victorian allegory, and from black



The Eccleston phoenix drawing for the 50 pound note, 1981.

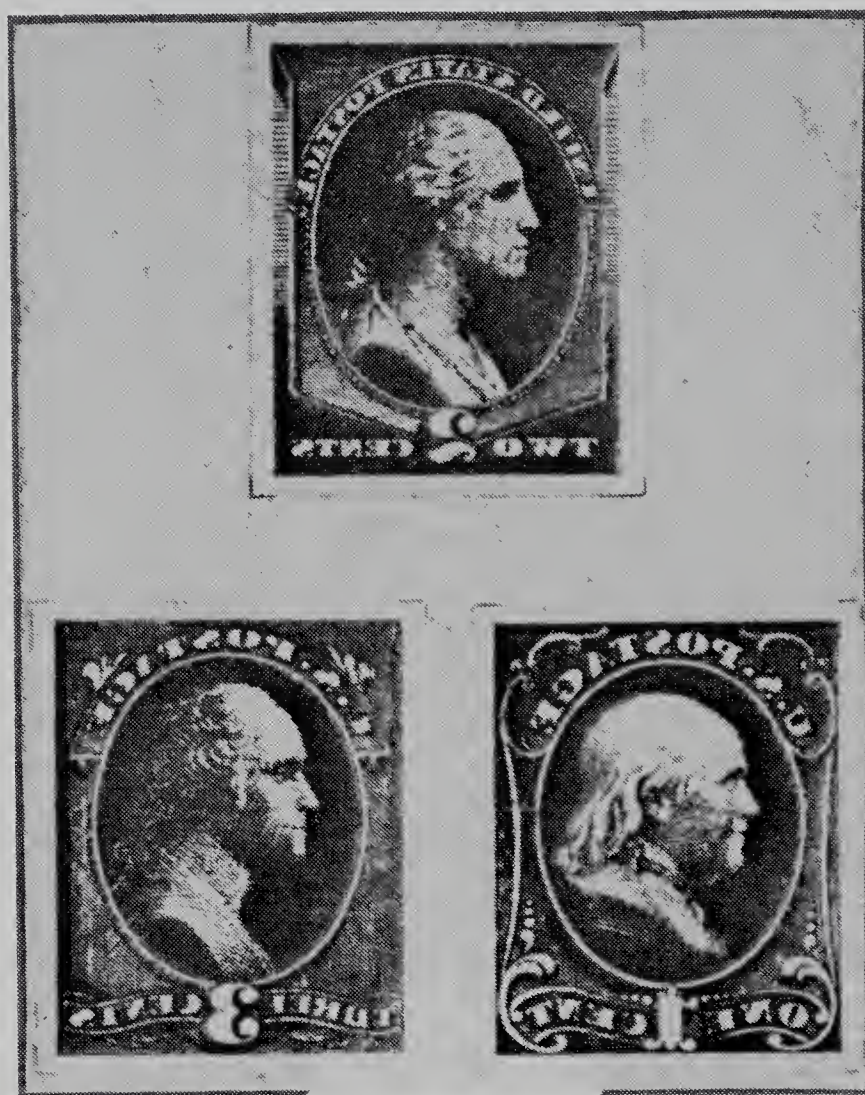
and white fivers to the colorful pictorial designs on today's issues. The authors show how the designs reflect social and economic circumstances, local traditions, technological developments, and changing fashions in the fine arts.

For the student, there are ample end notes and bibliography as well as an adequate index. For the connoisseur of essays there are such things as reproductions of the gouache work and master drawings of H.N. Eccleston for the Newton portrait on the back of the one pound "D" note, the Wellington on the five pound, the Florence Nightingale on the ten pound, and Sir Christopher Wren on the fifty pound.

Illustrated in color is a full-page master drawing by Eccleston of the phoenix used on the front of the fifty pound note of the same series D issued March 1981. Also in color are his gouache of the Romeo and Juliet balcony scene used on the back of the twenty pound note, the first of the new pictorial series issued July 1970, and the master drawing of the Battle of Fuentes de Onoro 1811 for the back of the five pound series D issued November 1971. The brilliant dust jacket cover is the color artwork for the St. George and the Dragon vignette for the front of the twenty pound series D note.

Philatelists will be interested in stamp designer Reynolds Stone's pen and ink rendition of the back design of the ten pound series C note issued February 1964, and philatelically familiar names and references to security printing technology crop up frequently—Perkins Bacon to Waterlows, Henry Corbould to De La Rue, William Wyon to Bertram Mackennal. Altogether, a feast for any collector.

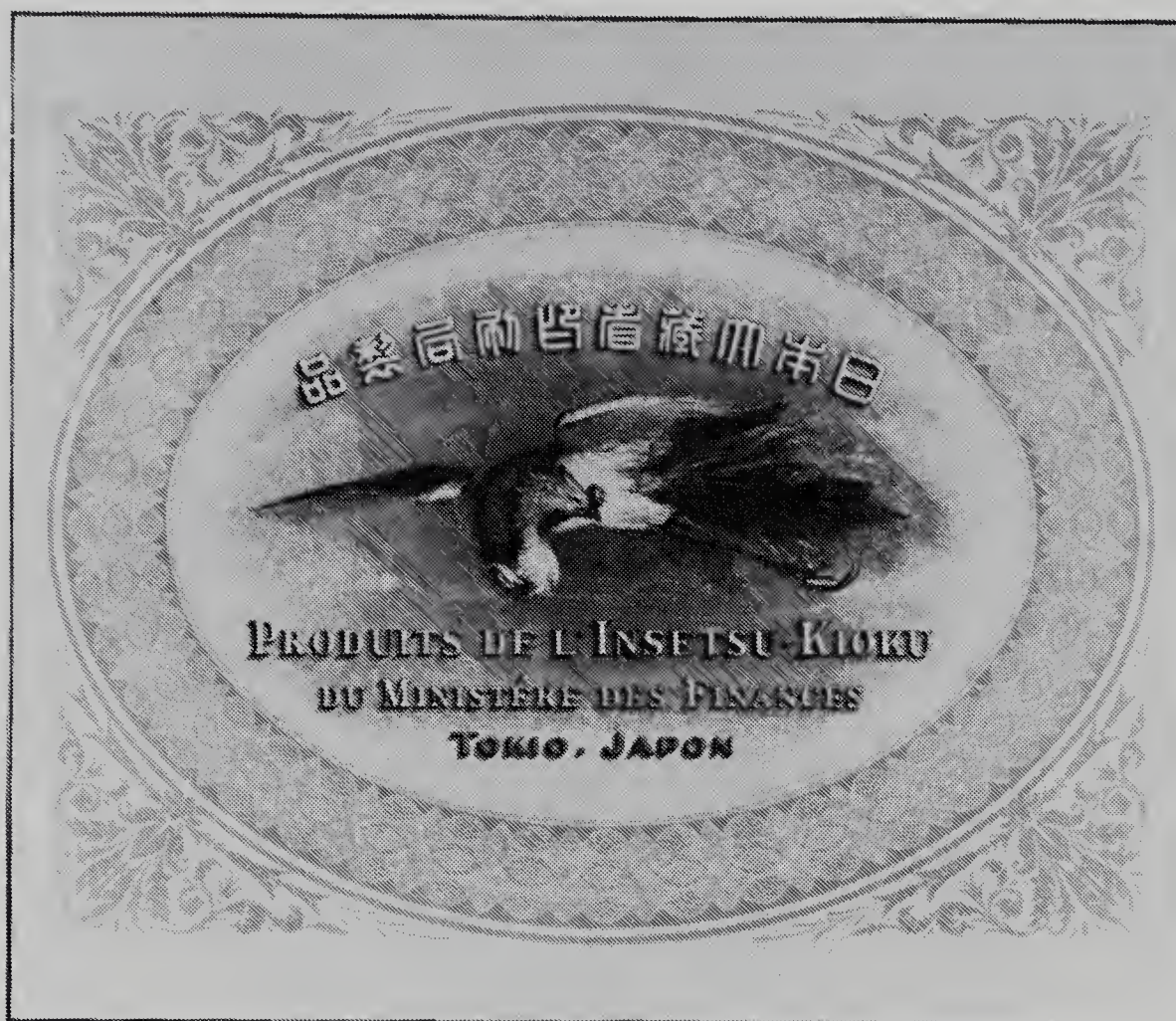
An Essay-Proof Classic



Three U.S. Counterfeit Engravings

(Reprinted from *Journal* No. 21, January 1949)

The accompanying illustration is from a black impression on soft white cardboard 138×180 mm submitted by our member Marcel E. Levy, of Paris, France. The three counterfeits of U.S. stamps from 1881 1 cent, 3 cents and 1883 2 cents are engraved in reverse design on one die with a sinkage of 80×115 mm. All three counterfeit designs are about .5 mm less in height than the India paper plate proofs from the stamp plate, and many differences in the engraved counterfeit designs are apparent when compared with the proofs. The engraving of these designs in reverse (the die engraving having the same appearance as the stamps) indicates a possible step in transferring for surface printing.



Japanese Government Printing Bureau label.

The Italian engraver Edoardo Chiossone (1832–1898) was employed by Japan's Government Printing Bureau from 1875 to 1891. In addition to his work as engraver, Chiossone was the man chiefly responsible for introducing relief (typographic) printing for Japan's postage stamps, replacing the primitive etching method used for the 1871–76 stamps. It is generally believed that he also designed the first relief-printed stamps, the Koban Series.

Edoardo Chiossone, Japanese Government Printing Bureau Engraver

Through the courtesy of Mr. Robert M. Spaulding, editor of *Japanese Philately*, the bimonthly journal of the International Society for Japanese Philately, Inc., we are able to publish the following composite history of this little-known engraver of stamps and bank notes of Japan from 1875 to 1891. His work and various related aspects were described in *Japanese Philately*, Vol. 22, No. 6, December 1967; Vol. 24, No. 3, June 1969; Vol. 42, No. 2, April 1987, and Vol. 42, No. 3, June 1987. Mr. Spaulding, who was responsible for the original compilation, also furnished the illustrations.

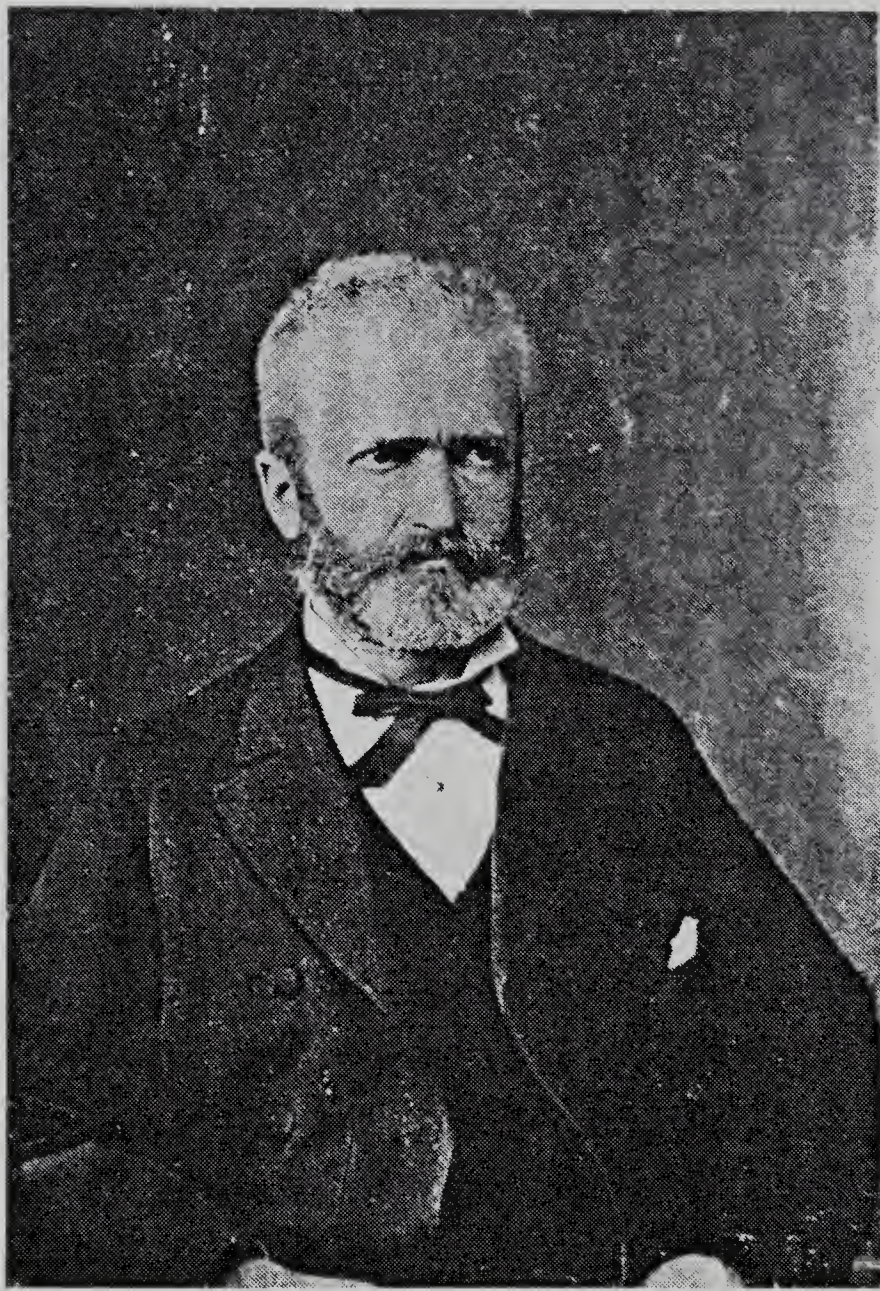
THE story begins with Mr. Spaulding's discovery of the elaborate label shown here, which led him to the Japanese Printing Bureau's official history for more background. He described the label as "a photograph of an elegant label, handsomely printed in orange (border) and black (bird and inscriptions), with the French and Japanese equivalents of Products of the Printing Bureau, Ministry of Finance, Japan, and the city name 'Tokio' also in the French text. The bird is, I think, a *hōō* or Oriental phoenix—compare the design of the 1925 3 and 20 sen Japanese commemorative stamps for the silver wedding anniversary of the Emperor Taishō. 'Tokio' and 'Kioku' are old-fashioned romanizations of Tōkyō and kyoku (bureau), respectively. 'Insetsu' is very curious, since the Japanese word for 'printing' is always romanized 'insatsu'. The vowel in question resembles the a of the English word 'father', and is thus much more like a French a than a French e.

"I do not know just when, or for what purpose, this label was used but some interesting facts are available in the Printing Bureau's official history, *Naikaku Insatsu Kyoku Nana-jūnenshi* (Tokyo, 1943). Since its origin in 1871, when it was called *Shihei Shi* (Paper Money Office), the Japanese Government Printing Bureau has had many names. The one shown on this label—*Ōkura Shō Insatsu Kyoku* (Finance Ministry Printing Bureau)—was in use from 10 December 1878 to 17 April 1886, and again from 1 August 1952 to the present. From 17 April 1886 to 1 November 1898, the Printing Bureau was a *gaikyoku* or 'external (autonomous) bureau' of the Finance Ministry and therefore no longer used the words *Ōkura Shō* (Finance Ministry) in its official name, though it may well have continued using labels and forms bearing the 1878–1886 name which included those words. From 1898 to 1943, it was responsible to the Cabinet rather than to the Finance Ministry, and though returned to Finance Ministry control in 1943 it did not resume use of the 1878–1886 name until 1952. The appearance of the label (age of the paper, especially) indicates that it dates from much earlier than 1943, and in view of the above data, I think it probably comes from the period 1878–1898 if not from the shorter period 1878–1886.

"But what was it used for? The word 'produits' (products) in the French text and 'seihin' in the Japanese text of the label seem much too casual and general to be used on anything we would classify as 'security printing', such as postage stamps, bank notes, or government bonds, each of which would be labelled with much greater preciseness.

"In its early years, the Printing Bureau produced many things. The official history reveals (pp. 247–8) that by 1879 the Bureau was publishing diaries and pocket diaries and selling them widely to the general public. By 1880 it was selling wallpaper, cardboard, *sarashikigami* (doilies? place mats?), other paper products, soap, and other things. In 1881–82 it began selling shoe blacking. After the reorganization of 1886, however, it discontinued manufacture of wallpaper, soap, shoe blacking, and the like (p. 251). Whether this handsome label once graced a case of soap or boot blacking I do not know, but surely this is a quaint chapter in the history of a bureau now regarded as one of the finest security printers in the world."

Building on the basis of the scattered reports in *Japanese Philately*, Mr. Spaulding then in the June 1987 issue presented an annotated version of an account of the 1881 visit to the Printing Bureau by Collard Stock, a traveling representative of the British security printers Bradbury, Wilkinson. This account was found by Robson Lowe in the archives of that firm. The "Editor's Notes" (by Spaulding) fill in the details of Chiossone's relationship with the Bureau. These notes are also supplemented within the text by words in brackets to enhance understanding. (From this point on, all text is a direct quotation from *JP*.)



Edoardo Chiossone, engraver (courtesy Communications Museum, Tokyo).

Account of an 1881 Visit to Government Printing Works, Tokio

by COLLARD J. STOCK

I was conducted over this large establishment by the Director & [the] Chief Engraver. The former is a Japanese [Tokunō Ryōsuke—see Note 1], the latter an Italian, Signor Chiossone (I enclose his card) [Fig. A—see Note 2] who has worked at Dondorf's in Frankfort, and also at De la Rue's in London. The female head [Empress Jingū] in the 1 yen note enclosed [Fig. B—see Note 3] was engraved by him. (A yen is [equivalent to] a dollar.)

I may mention at once that they are preparing plates for a new issue in the same style as this note, & I saw the engraving machines at work on some of the smaller values. I noticed that their machines for micro & scroll work were German. Soldan & Steyert of Bornheim, near Frankfort, & König & Bauer of Kloster Oberzell, Wurzburg, were names on machines.



Tokunō Ryōsuke, Director of the Printing Bureau.

They use the process of steel surfaceing [sic] the copper plates just as you do: only that I noticed the operator passed the bar of steel (or iron) slowly up & down & across, over the plate in the bath, depositing the steel & examining it at intervals. I understood that they steel surfaced the plates used for surface printing as well [see Note 4].

Their hand plate printing machines were by Whitfield & Dowson, & I believe some were made in Japan. I also saw the name of Heim of Offenbach on some of the machines used. The surface machines were some of them platen like Napier's, but by a German maker I think.

The faint blue back printing on the 1 yen note [Fig. C] was done by hand from plate. The inking & wiping of the plates was done by several hands, who passed the plate from one to the other to finish the wiping: there seemed to be two or three (lads) to each machine. The red stamp on back & front is done from surface.

The numbering is done by girls, who are wonderfully quick in stamping the green signs which indicate the numbers, at top & bottom of the note. A large part of the sorting, inspecting & packing is done by female labor.

I should mention that they have the old plates which were made in Frankfort, & are still issuing the smaller values—like the 50 cents [sen] enclosed [Fig. D]—printing them from these plates—mainly of course from surface. It is intended however to replace the Frankfort issue with notes similar in character to the 1 yen as fast as they can engrave the plates.

They make their own colors, & their own oil (from flax), & I forward a little book of specimen impressions of the colors prepared in the works.

The *old* notes printed in Frankfurt [see Note 5] were tested as to durability of color, & they found that the green was removed after immersion for 30 minutes in potash: on the other hand, their *own* green was immersed for 50 hours without any injury to the color.

They make their own rollers for inking the surface machines: & in another branch of the building where Government decrees & stamped paper are printed they cast their own type: 15,000 characters or more, being required for the Japanese language [see Note 6].

Like the Russian & Austrian Governments, they use the establishment for the production of chromo-lithographs of art objects—& also for producing tapestry wall-papers, etc.

The most practically useful result of my visit was the acquisition of the book of specimens of the paper made in the Government paper mill, which I forward.

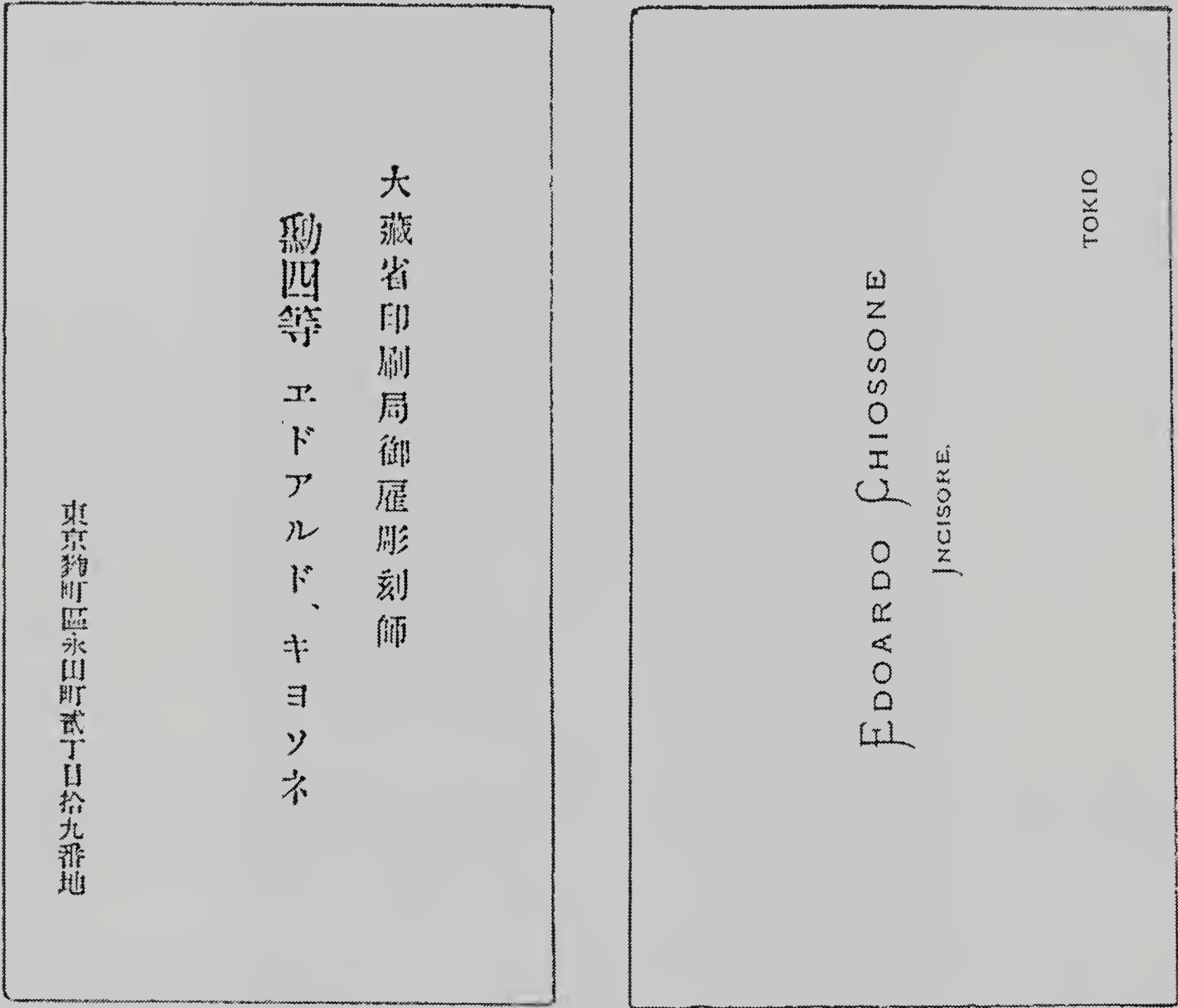


Fig. A. Chiossone's name card, Roman letter and Japanese versions.

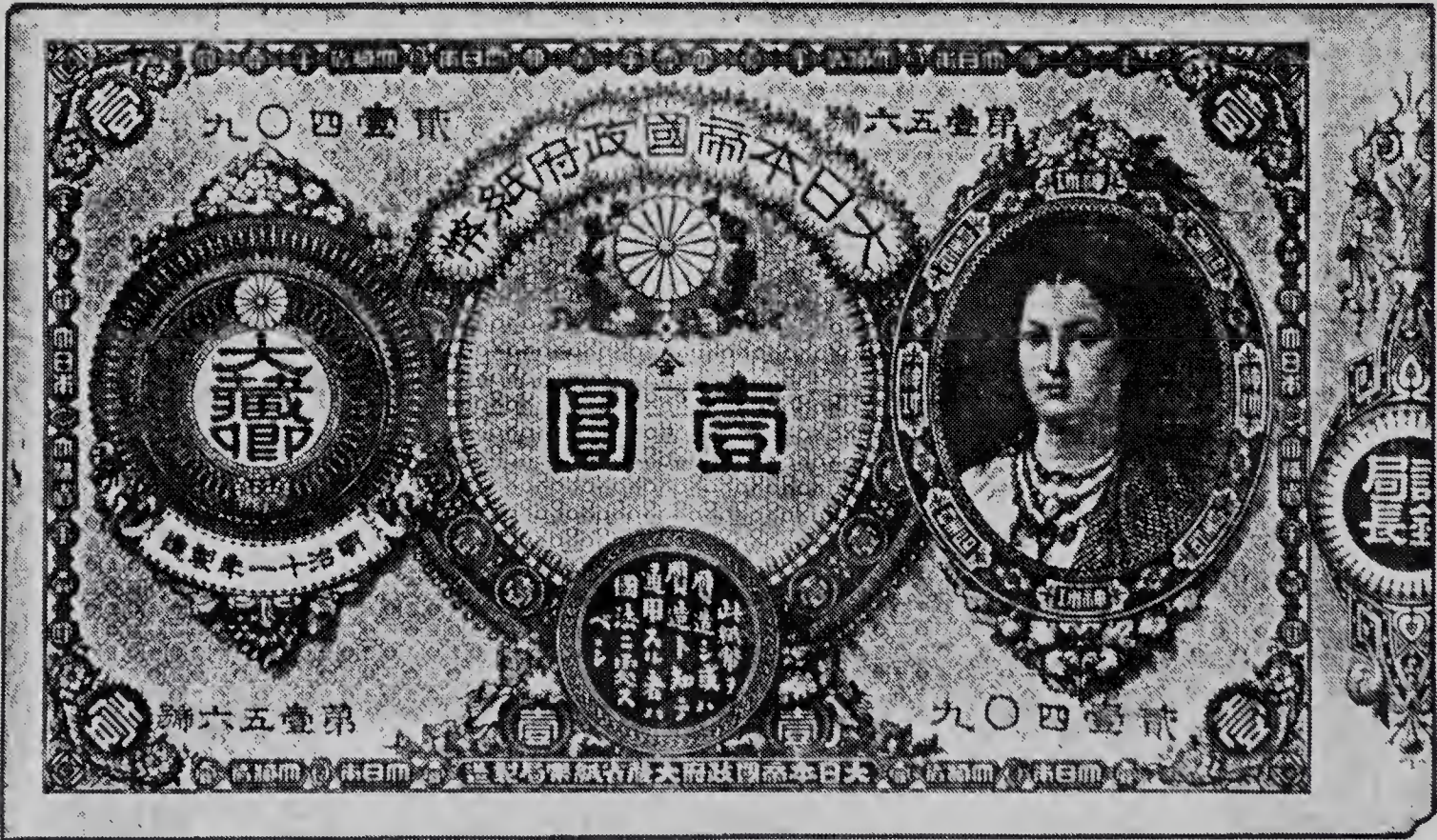


Fig. B. Pick #17, the female head on which was engraved by Chiossone.

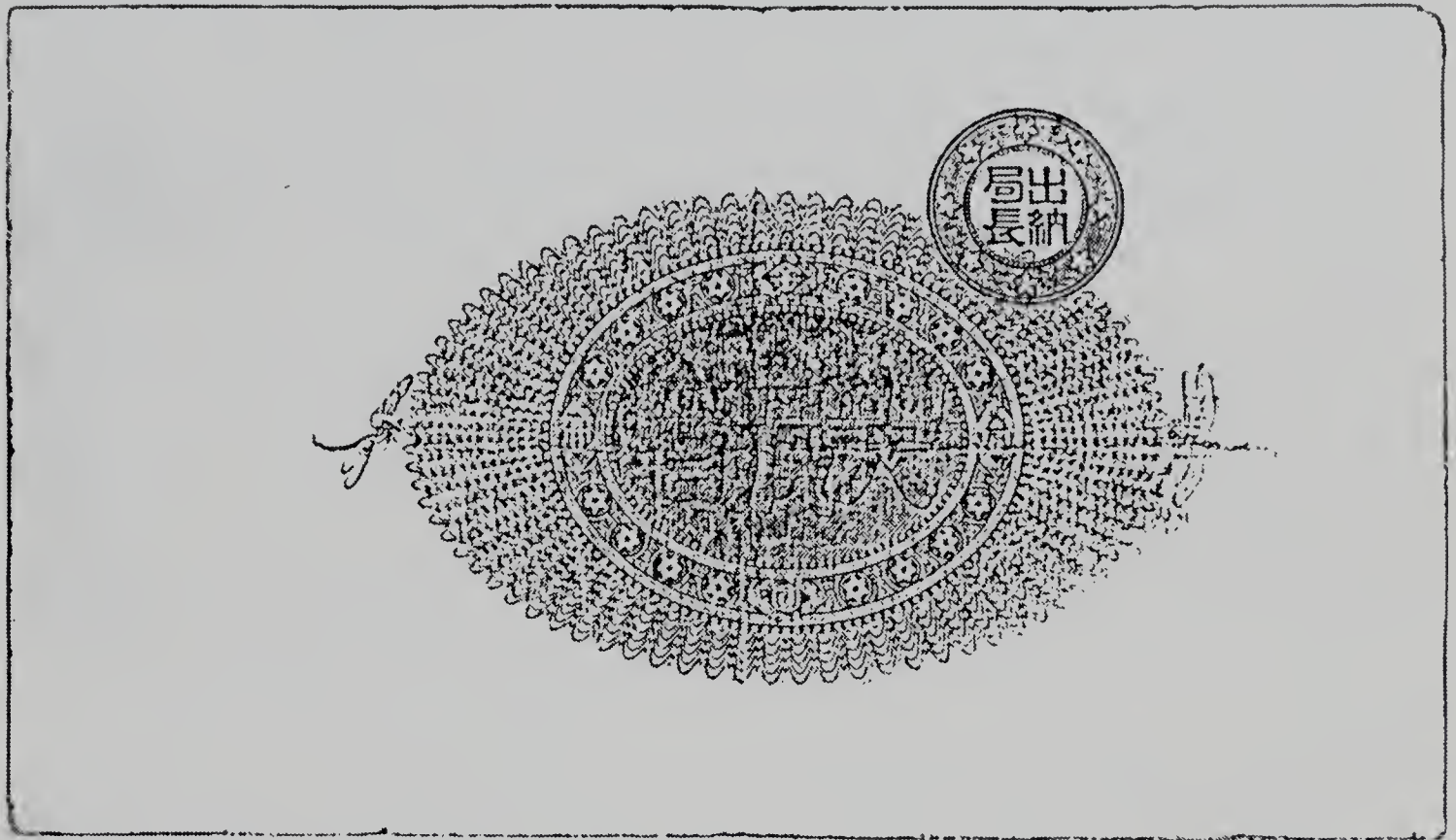


Fig. C. Back of Pick #17.



Fig. D. Pick #3, 1872 half-yen note printed from plates made in Frankfort by Dondorf & Naumann.

As you will see, the pages are to be read from right to left. There is a price list in English, referring to the numbering of the pages. Paper as one page No. 1.A is used for Banknotes. It is rather thicker than the paper used for the 1 yen note: but they will make paper any thickness desired, & in any size.

As regards price, I should mention that the prices quoted are payable in Government notes, which are depreciated & subject to about 40 percent discount. I enclose an extract from a Yokohama paper showing the premium on silver, which varies from day to day. The price 5 *yen* for 1 ream of 500 sheets No. 1.A would therefore be equal to about 3 *yen* (or dollars) or say 12 shillings.

They also make watermarked paper, when desired, & showed me two frames, something like Saunders' Exhibition specimens, with flower wreaths in watermark, executed with a softness of tone rivalling the French. I learned that for a small inscription in watermark, the price would be increased 10% — for, say, 2000 pieces in one order. For an elaborate watermark, large, the addition would be about 25%.

There were 1400 hands employed in & about the works connected with this Government Department: but as they cast & make their own machinery for the paper mill, (I went through the workshops & engineer's departments,) & undertake so many different departments of work beside banknote printing, there is plenty of room for a large staff. At the same time, be it mentioned that the weak point of the Japanese Government is creating offices for protégés [apprentices], & thus increasing expense, by the number of employés engaged.

Should you think the paper likely to be a useful element in our business, address the Director, Insetukioku, Tokio, Japan. The Hong Kong Bank or Oriental Bank will willingly act as agents for you in Yokohama.

Editor's Notes

by R.M. SPAULDING

NOTE 1: By not even mentioning the bureau director's name ("a Japanese..."), Stock wrongly implied that the director was a figurehead. On the contrary, Tokunō Ryōsuke (1825–1883) was the key figure in modernizing Japanese government printing. Born on 1825.12.18 (Bunsei 8.11.9), he was a samurai of the Satsuma domain, which along with the Chōshū domain took the lead in overthrowing the Tokugawa feudal government in 1868. After serving in high positions in three ministries, he became director (chief) of the Paper Money Bureau on 1874.1.15. One of his first acts (1874.3) was to terminate the government's dependence on private firms—a German firm for currency printing and a Japanese firm for postage stamp printing. He accomplished this by importing printing machinery from Europe and hiring both Japanese and foreign engravers, including Edoardo Chiossone.

Under Tokunō's vigorous leadership, the Paper Money Bureau absorbed the Printed Documents Bureau on 1875.9.6, bringing together the government's security printing and ordinary printing functions. After the enlarged bureau was renamed Printing Bureau on 1878.12.10, Tokunō continued as director until his death on 1883.12.27, a total of almost ten years. Exactly two months earlier, Chiossone completed a large (401×301 mm) conté portrait of Tokunō, dating it in handwritten Italian "27 Xbre 1883" [1883.10.27].

The better known Tokunō portrait from a steel engraving, probably also by Chiossone, is reproduced here (actual size) from a sunken die proof bound into the Printing Bureau's 1907 official history, *Insatsu kyoku enkakuroku*. Kumamoto Kenjiro's 1940 book, *Meiji shoki raichō Itaria bijutsuka no kenkyū* [A Study of Italian Artists Who Came to Japan in the Early Meiji Period] has a photograph (plate 78) of Chiossone's 1883 conté portrait of Tokunō but it is too dark to reproduce satisfactorily.

NOTE 2: Edoardo Chiossone (1832–1898) was an Italian, born 1832.1.23 in Arenzano, 21 kilometers west of Genoa. After studying art at the Accademia Ligustica di Belle Arti in Genoa and engraving at a school organized by his cousin Domenico Chiossone in Florence, and winning a silver medal at the 1867 Paris international exhibition, Edoardo Chiossone was employed by the firm of B. Dondorf & Naumann in Frankfurt-am-Main, Germany, around 1867. There he engraved dies for paper money ordered by the Japanese government and by the Italian government.

When Tokunō decided in 1874 that Japan should print its own currency, he recruited three Dondorf employees: Chiossone as engraver, Karl Anton Bruck as a recess printer, and Bruno Liebers as a typographic (relief) printer. Bruck and Liebers arrived in Tokyo on 1874.12.21, Chiossone on 1875.1.14 (not 1870 as reported by Tracey Woodward in 1933 nor 1872 as recorded in a publication of the Chiossone Museum in Genoa). Liebers returned to Germany when his contract ended on 1877.12.19. Bruck died in Tokyo on 1880.11.9 while still working in the Printing Bureau.

Chiossone, the most versatile and influential of the three, was well paid: initially ¥5,448 (£1,200) a year, increased to ¥9,000 (\$9,000) a year by 1882. He stayed with the Printing Bureau for 16 years, resigning on 1891.7.14 (five days after completing the dies for a new Bank of Japan 100 yen note). He remained in Tokyo until his death on 1898.4.11 and is buried in Aoyama cemetery, Tokyo (the marker misstates his birth year as 1833; it was 1832).

On 1877.11.17 Tokunō and Chiossone escorted the Emperor Meiji on a tour of the Printing Bureau's plant. He was so favorably impressed that eleven days later his wife Empress Haruko* (see JP 42/21–23) and his mother Empress Dowager Asako** came for a similar tour, escorted by Tokunō and Chiossone. [Known posthumously as *Shōken and **Eishō.]

In January 1888 the Emperor commissioned Chiossone to make two portraits of him, one in formal attire and one in military uniform. That symbolized Chiossone's reputation both as engraver and as artist. He not only engraved dies for Japanese currency and postage stamps but also designed the Koban Series stamps and made *conté* and engraved portraits of Japan's highest-ranking officials, as well as the Emperor and an imaginary likeness of Meiji's distant ancestor Empress Jingū (see Note 3 and JP 42/49, 91). He also formed an important collection of Japanese objets d'art, now in the Chiossone Museum in Genoa.

On the roman-letter side of the name card (Fig. A) enclosed with Stock's report, Chiossone identified himself by the single Italian word *incisore* [engraver] and gave his address only as *Tokio*, using the French spelling then preferred by the Japanese government and most foreign residents. The Italian spelling is *Tochio*, with *chi* pronounced the same way as in Chiossone: like Japanese *ki* or English *key*. The Japanese syllabics for names like Liebers (Riiberusu) or Bruck (Buryukku) or Stock (Sutokku) sound quite different from the original, but the syllabics Kiyosone for Chiossone are a very close match. The three lines on the Japanese side of the name card give much more information than the roman-letter side:

Ōkura Shō Insetsu Kyoku oyatoi chōkokushi

[Engraver employed by the Finance Ministry Printing Bureau]

Kun yon-tō Edoarudo Kiyosone [Edoardo Chiossone, Fourth Order of Merit]*

Tōkyō Kōjimachi-ku Nagata-chō ni-chōme jūkyūbanchi

[No. 19, 2-chōme, Nagata Section, Kōjimachi Ward, Tokyo]**

* In May 1880 after completing five years with the Printing Bureau, Chiossone was awarded the Fourth Order of Merit and the small cordon of the Order of the Rising Sun [kun yon-tō kyokujitsu shōjushō]. At retirement in 1891, he was given the Third Order of Merit and the Order of the Sacred Treasure [kun san-tō zuihō shō].

** As a government employee, Chiossone did not have to live in the Tsukiji foreign settlement. His Nagata-chō residence was immediately southwest of the palace grounds.

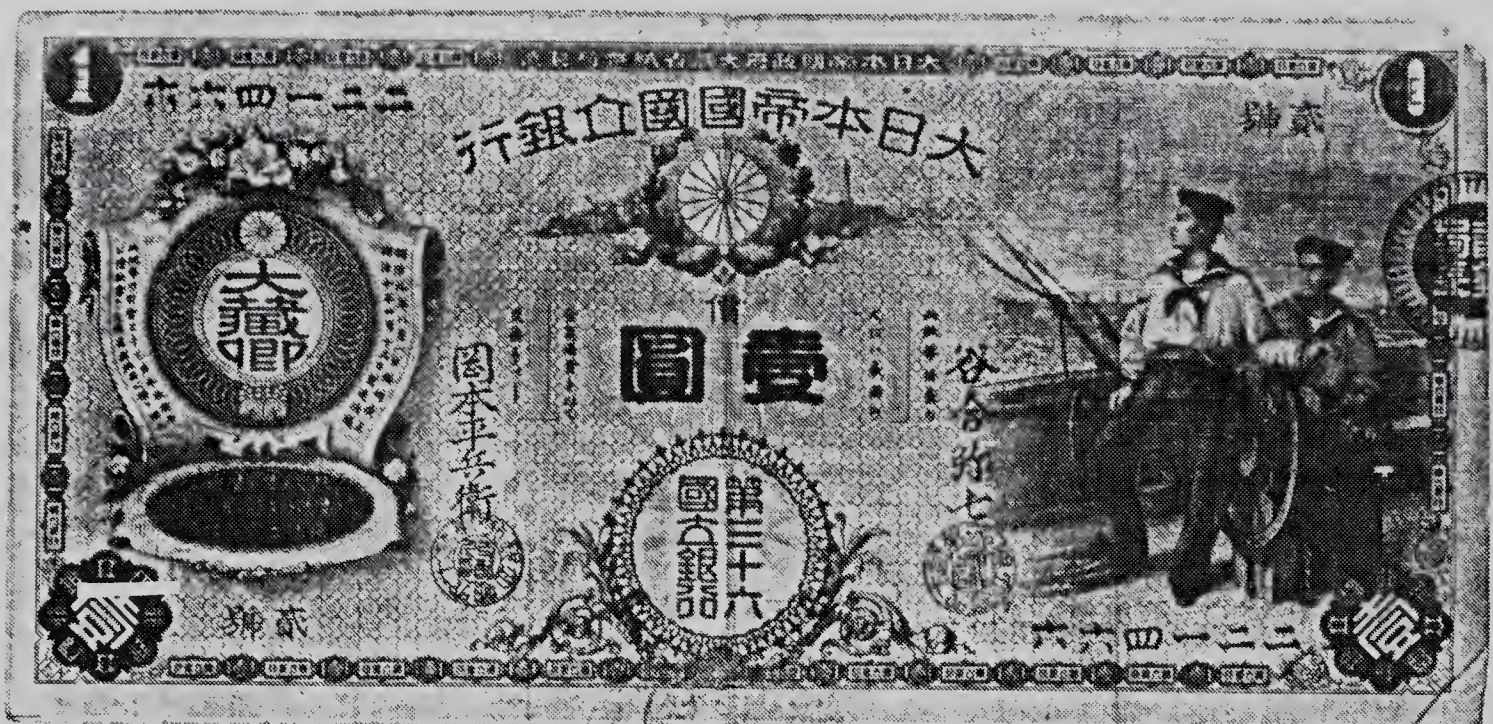


Fig. E. Pick #20 one yen note engraved by Chiossone.

NOTE 3: Stock's reference to a "female head" on the Japanese note sounds either patronizing or apathetic. He would no doubt have considered it parochial if not insulting for a Japanese to describe a portrait of Queen Victoria on a British coin or note as merely a "female head". The 1 yen note in Fig. B shows Chiossone's imaginary portrait of the legendary Empress Jingū (also called Jingō), a portrait also found on Japan's 1908 and 1914 five and ten yen stamps (Scott #113-114, 146-147, and Offices in China #20-21, 48-49; see JP 42/49, 91).

Jingū is most famous for leading an alleged conquest of Korea in the third century, and that is probably why she was shown on the one yen note Stock cites (engraved by Chiossone in 1878 but not issued until 1881) and the 1882 five yen and 1883 ten yen government notes also engraved by Chiossone.

Chiossone completed engraving the dies for the Jingū one yen note on 1878.10.18 but according to Ogawa Yoshinori & Kozono Hitoshi, *Paper Money of Japan* (1981), it was not released until February 1881, six months before Stock met Chiossone. The similar Jingū 5 yen and 10 yen notes were released in July 1882 and September 1883 respectively.

Although Stock did not mention it in his report, he also sent Bradbury, Wilkinson, a one yen bank note showing two uniformed sailors (Fig. E). The Printing Bureau's 1907 history (page 47) says this was "the first note engraved by Chiossone after he was employed." He completed the dies for it in September 1877 (see page 101 above) and issuance began in December 1877.

NOTE 4: One would logically expect "surface printing" to mean lithography, but in British use it means relief printing (typographic printing), which Chiossone introduced to Japan.

NOTE 5: "The old notes printed in Frankfort". From 1868 to 1872 the Meiji government issued currency printed by private Japanese firms, including Matsuda Atsutomo and others who printed Japan's early postage stamps. A famous Matsuda note issued in 1869 (shown in JP 26/57) is believed to be the source from which he copied the two dragons in the 1871 Dragon Series stamp designs. Beginning in 1872 the government ordered currency printed by Dondorf & Naumann in Frankfurt-am-Main, Germany, where Chiossone was then working, and bank notes printed by Continental Bank Note Co. in New York. After Chiossone was hired by Japan in 1875, the government's own Printing Bureau gradually took over the printing of both government notes and bank notes.

Stock's three examples of Japanese paper money (Figs. B/C, D, E) are worn and have obviously been circulated. The Printing Bureau would hardly have given him samples of current money.



Scott type A33 with portrait copied from
Chiossone's engraving of Empress Jungi
for Pick #17.

NOTE 6: "15,000 characters, or more, being required for the Japanese language" considerably exaggerates the problem. Perhaps 50,000 characters exist but many are rarely if ever used. I doubt that more than 7,000 were actually used in 1881 by even the most learned writers.

Chiossone Engravings for China?

by BARBARA R. MUELLER

Purely by chance, I encountered in *Journal* No. 16, October 1947, an account of a display of Chinese essays and proofs from the Sir Percival David collection as shown by Winthrop S. Boggs at the EPS meeting of August 13, 1947 at the Collectors Club. In the description of the material shown is this paragraph:

"The 1897 issue, the first with the Imperial Postal Service, was made in Japan and the display included a series of die proofs with the signature, or notes, of De Villard the designer, as well as two with a note by the French Minister to Tokyo at the time that they were given to him by Chiossone, the Italian engraver on the staff of the Tokyo mint, who engraved this series."

(These evidently are Scott types A14-16.)

J.W. Scott 1911 Auction Sale of U.S. Proofs, Essays, and Specimens

(Concluded from *Journal* 176, Page 190)

Newspapers

344	1856 Issue Card, 5, 10 and 25c. ....	.30
345	— — — Trial Colors, 5, 10 and 25c, black. ....	.80
346	— — — — same in blue. ....	.90
347	— — — — same in dark green.	1.00
348	— — — — same in dark carmine.	1.00
349	— Specimen, 5c blue, pair, 10c green, scarce.	5.25
350	1879 Issue, 1c-\$60 complete, on india, scarce, (25).	4.00
351	— same on card board (25).	1.60
352	— Trial Colors, Card Board, 2c-\$60 complete, printed in blue, rare (24).	2.80
353	— same in brown, rare (24).	2.80
354	— same in green, rare (24).	2.80
355	— same in red, rare (24).	2.80
356	— same in black, rare (24).	2.80
357	— — india p 2c four colors, 12c 5 colors, \$1.92 3 colors, \$3 5 colors, \$6 5 colors, \$9 5 colors, valuable lot.	4.00
358	— — — \$1.92 3 colors, \$3 2 colors, \$6 3 colors, a pair of each, scarce.	3.75
359	— — — \$9 4 colors, a pair of each.	2.25
360	— — — \$60 carmine, green, blue and vermilion, a pair of each, \$60 brown, scarce.	3.75
361	— — — 12, 24, 36, 48, 60, 72, 84, 96c in black, a pair of each, scarce.	2.75
362	— — — \$1.92, \$3, \$6, \$9, \$24, \$48 and \$60 in black, a pair of each, scarce.	3.50
363	— Die Proofs, Trial Colors, 10, 60, 72, 96c, \$1.92, \$9 and \$48, all in black, scarce.	2.75
364	— — — 12c blue and brown, \$3 lilac, brown and dull rose, scarce.	2.00
365	— Specimen 1c-\$60, except the 10c, a valuable set (24).	10.00
366	— — 10c black, double surch, the only one we have ever seen, valuable.	6.00
367	1895 Die Proof, \$100, purple, impressed on card, rare.	1.60
368	— Specimen, 1c-\$100 complete, scarce (12).	4.00
369	1879 Facsimile, 1c-\$60, complete. ....	.30

Essays

Designed by Philadelphia Bank Note Co.

370	Die, Ornamental Frame, U.S. Postage above, Value below oval, Numerals at sides, Centre blank, 1 and 2c values on each piece, five colors. ....	.50
371	Plate, mounted, same design, four more colors. ....	.50
372	— — same design, four more colors. ....	.50
373	— — same design, seven more colors. ....	.50
374	— — similar design, 3c value, six colors.	1.00
375	— — same, 3c, six colors. ....	.60
376	— — same, 3c, nine colors. ....	.60
377	Die, similar design, 6 and 7c values, on one piece, brown orange, the 7c has the figure reversed. Plate, mounted, same, eight colors.	1.50
378	Plate, mounted, same, seven colors. ....	.60
379	— — similar design, 12 and 24c values, on one piece, five colors. ....	.90
380	— — same, seven colors. ....	.70
381	— — same, eight colors. ....	.60
382	Die, similar design, 30 and 90c values, five colors. ....	.60
383	Plate, mounted, same, eight colors. ....	.60
384	— — same, six colors. ....	.60
385	— Card, 1, 2, 3, 12, 24, 30 and 90c, all in pale greenish blue.	1.00
386	Die, 3c value, same frame, Head of Washington in oval, eight colors. ....	.60

387 Plate, mounted, same design and value, six colors. . . . .	.70
388 — — same design and value, nine colors.	1.00
389 Card, glazed, die, same design and value, three colors. . . . .	.50
390 Plate, different frame, head on colored background, 3c value, 9 colors. . . . .	.90
391 Die, same type, 3c value, six colors. . . . .	.50
392 — — 3c value, seven more colors. . . . .	.50
393 Plate, mounted, same type and value, two colors. . . . .	.50
394 Card, glazed, die same type and value, three colors. . . . .	.50
395 Plate, mounted, different frame, head on colored background, nine colors. . . . .	.80
396 — — same, six colors.	1.20
397 Card, glazed, die, same, three colors. . . . .	.50

Complete Sheets

398 First type as described in lots 370–382. 1, 3, 7, 24 and 90c, four of each value on one sheet, 2, 6, 12 and 30c, four of each value on another sheet, all in a violet blue shade, perf and gummed (36).	2.50
399 — the same, in brownish orange (36).	1.75
400 — the same, in orange (36).	2.25
401 — the same, in brown (36).	2.25
402 — the same, in red violet (36).	2.00
403 — a sheet of the 1, 3, 7, 24 and 30c value in ultramarine (20).	1.50
404 — Sheets of the 2, 6, 12 and 30c in brown, ultramarine and light green (60).	2.75
405 — the same, in brown, dark green and purple (60).	3.00
406 — the same in dark and pale green (40).	2.25
407 — the same, in ultramarine, perf and imperf (40).	1.75
408 — 3c value, double sheet, nine to a pane, one side in blue, the other carmine, imperf (18).	2.25
409 — a duplicate sheet.	2.00
410 — another, but on thick paper.	1.50
411 — another sheet, one color only, blue, glazed paper, imperf (18).	1.50
412 — a duplicate (18).	1.25
413 — the same, all in carmine, imperf (18).	1.50
414 — sheets of nine, in light blue, dark blue and carmine, imperf (27).	2.25
415 Second Type Imperf, 3c, from dull red to carmine, nine complete sheets of 25 each, all in different colors or shades, rare.	2.75
416 — — 3c, black and gray black, complete sheet of each. . . . .	.75
417 — — 3c, purple to lilac, four shades, complete sheet of each.	1.25
418 — — 3c, slate, four shades, complete sheet of each.	1.25
419 — — 3c blue, slate blue and lilac blue, complete sheet of each.	1.25
420 — — 3c green, four shades, sheet three-fifths of a sheet of each.	1.50
421 — — 3c yellow to orange, four shades, complete sheet of each.	1.60
422 — — 3c brown, three shades, complete sheet of each.	1.50
423 — — 3c magenta to brownish, three shades, sheet of each.	1.35
424 — — green bond paper, 3c carmine, three shades, sheet of each.	1.25
425 — — — 3c orange and brown orange, sheet of each.	1.25
426 — — — 3c violet, two shades, sheet of each.	1.35
427 — — — 3c black, dark green and green, sheet of each.	1.25
428 — — — 3c brown, yellow brown and olive, sheet of each.	1.25
429 — — — 3c purple, two shades, sheet of each.	1.25

Two-piece Proofs, Frame pasted over Head

430 First type, 3c in blue, four essays on large card, rare.	1.00
431 — same in green, rare.	1.00
432 — same in red, rare.	1.00
433 — same, except the Head is on a solid background, rare.	1.00
434 — same frame, Head of Lincoln, printed in green, rare.	1.25

Die Proofs

435	Head of Washington in circle facing left in red, glazed surface paper. Bust of Washington to right in small oval in blue (2), one mounted on card. ....	.90
436	Profile of Washington to left, two heads on each strip, one over the other, No. 14 at bottom, six pieces, each a different color. ....	.50
437	— six more, different colors. ....	.50
438	— four more, one without No. and two singles. ....	.50

National Bank Note Essays

439	Bust of Franklin in Fur Cap, 3c, in five colors, all die proofs, scarce.	1.25
440	— Albany Office, 5c, four with border, two plain, die proofs.	1.40
441	United States Stamp, large C in centre, flying Eagle and shield above, 3c, in red and brown, die proofs.	1.00
442	— same design, perf and gummed, 3c, brown.	1.30
443	Similar to the 1870 type, but head faces right, 1c blue on glazed p. die proof, scarce.	2.50
444	— same in green.	1.30
445	— 6c, ornaments in corners, green, blue and brown, card, scarce.	1.40
446	— 12c frame is a different design, plum on yellow card, scarce.	1.20
447	Newspaper Die, figure of Justice, 1c black on india, impressed on large card, scarce.	1.10
448	— Die, 10c, frame only, six-pointed star in lower label with the numeral 10 in centre, on glazed paper, 3c black on orange glazed paper, figure 3 at top and sides, U.S. Postage below, frame only.	2.00
449	Die Washington Profile on white background, U.S. Postage, U.S., top. Three Cents bottom, large figure 3 at each side, printed in green, impressed on card, scarce. ....	.60
450	— — same type, in five colors.	1.50
451	Finished Essay, perf and gummed, same type, 3c brown, scarce. ....	.60
452	Similar type. Three Cents in two lines and figure 3 at the bottom of each side, die proofs in blue and green, scarce.	1.10
453	Bust of Columbia with Eagle Helmet, U.S. Postage top. Three 3 Cents bottom, 3c green; die, impressed on card, scarce.	1.10
454	— same type, die, in red, unmounted. ....	.60
455	Head of Taylor surrounded by U.S. Postage and Two 2 Cents in double lined oval, two stars in each corner, printed in carmine, scarce. ....	.60
456	Profile Washington on engine-turned background. U.S. Postage top. Three cents bottom, surrounded by thin outer line, all die, in seven colors, scarce.	1.40
457	— same type but the design is surrounded by a thin double line, all die, in five colors, scarce.	1.10
458	— same inscription but in straight lines, star in each corner: same profile, inscription in curved lines. U.S. in upper corners, figure 3 in lower corners, both on same piece, one over the other, printed in black, rare. ....	.90
459	— same type as the upper stamp, die in four colors.	1.00
460	— same type as the lower stamp in lot 458, die printed in three colors. ....	.80
461	— facing right inscription in straight line, die, in four colors. ....	.80
462	Head as on the 24c, 1851, in circle, in centre of wavy shaped frame. U.S. above, no inscription in labels; same with labels filled in with Postage and Three Cents; wavy shaped frame. Postage and Cents in large letters at top and bottom, large figure 3 in centre, all on one piece, printed in green, scarce.	1.35
463	— same as the centre stamp in preceding lot, printed in three colors, all die proofs. ....	.80
464	Same as the lower type in lot 462, printed in five colors, all die proofs. ....	.80
465	Liberty Profile with cap on white background, U.S. Postage U.S. at top. Three cents below, die proofs on glazed paper, printed in vermilion and black and on india p. in blue.	1.60
466	— on solid background U.S. Postage at top. Three 3 Cents below, on large piece of gummed paper in two colors; the same but perforated around stamp and around the head in nine colors.	1.50
467	— same design in green and in two colors, ungummed and without margins, six combinations of colors.	2.00

468	— same design, imperf in pairs, five in single color, four singly in double color and one pair, all different.	1.70
469	— — but printed on printed paper, the background reads one cent, in green, another is composed of hexagonal squares with a small 5 in centre, in brown, and the other is made up of squares with an X in the center printed in red, three pairs.	1.60
470	Female head on colored background in oval, surrounded by oval frame, U.S. Postage above, Three Cents below, all bi-colored, six colors, all die proofs.	1.60
471	Head of Liberty, in oval, fancy frame, U.S. Postage with shield at each side above 1 One Cent 1, below, printed in green, large paper, die proof.	2.25
472	Onion Skin paper, similar to the 3c, 1861, five imperf, one pair, 12 perf, four pairs, nine colors. ....	.25
473	1861 type, wood blocks, 3c, fourteen pairs and a single imperf, all in different colors. ...	1.00
474	— — same, but perf. gummed and grilled, thirteen pairs in different colors.	2.20
475	— — — same, but on gray paper, six pairs, different colors.	1.70
476	— — perforated and gummed, 3c, no grill, on onion paper, pair in rose; grilled paper, large grill, perf and gummed, block of six. ....	.60
477	— — — 3c, no grill, nine pairs in different colors.	1.50
478	Indian Head on lined background, United States above, Ten Cents below, an X in the upper corners, 10 in the lower, printed in blue, block of four, on large paper. ....	.60
479	Indian Head, 2c, large Liberty Head, small Liberty Head, 3c, printed in sheets of nine, three of each value on a sheet, four sheets in carmine, blue, black and green.	1.60

United States Sanitary Fair Stamps

480	Die Proofs. Value omitted, on india paper, in nine colors. ....	.25
481	— — — 8 more colors. ....	.25
482	— — green bond paper, four colors. ....	.25
483	— — Card Board, six colors. ....	.25
484	— India paper, 10 and 30c, on same piece of paper, eight colors. ....	.25
485	— — same, in seven colors. ....	.35
486	— — 20c, in eight colors. ....	.55
487	— — same, eight more colors. ....	.40
488	— — same, in blue violet, double impression, rare. ....	.75
489	— Green bond paper, 20c, three colors. ....	.25
490	— Card Board, 10 and 30c in three colors, 20c in six colors. ....	.25
491	Plate Proofs, 20c, on regular paper, block of nine in three colors, 30c on card, block of nine. ....	.25
492	— Card, 10c blue, 20c green, 30c black, a pair of each. ....	.25
493	— Double paper, 20c black, block of nine, rare. ....	.25
494	— Perf, 20c in five colors, block of nine of each. ....	.60

An Assortment of Proofs, Essays, etc.

495	On card, 3c essay, large figure 3 in outline on shield, strip of 3 in three colors; 1861. 12c on onion paper, strip of 3 with imprint and plate number, 50c head of Lincoln, pt'd Dec. 5, 1871, on onion paper, pair, Indian Head, 2c on card; similar to the 1865 Newspaper issue 5c on card; Franklin Head, 1c, die proof, 1879 issue, 3c label; Revenue 2c Bank Check on onion p. rare lot.	3.00
496	— 1893 1c Columbian Issue, enlargement, in blue.	3.00
497	India p. U.S. Revenue, regular design, 2c strip of 3, large margins on 3 sides, three more but in block shape, large margins, top and bottom. Third issue \$20 orange and black, 4c brown and black pair, card.	2.10
498	Phila. Bank Note Co., same type as Lot 415, 3c in complete sheets of 100, in five colors.	4.50
499	— Bank check proof, 2c brown orange, large card. ....	.25
500	National Bank Note Co., 1869 issue, mounted and bound in full morocco binding, rare.	5.00
501	Husseys Local Express, black proof, block of 20.	1.50
502	Essays, Dominican Republic, 1866 type, ½ real, magenta, complete sheet of 21, rare. ...	.30
503	— — ½ real, blue on pink, complete sheet of 21, rare.	3.50

John Hay “Experimental” Essays and Proofs

by BARBARA R. MUELLER

PROOF prints of stamp-like images made by independent and/or free-lance designers and engravers often show up on the philatelic market as “rare essays.” Such has been the case with the varied products of H.L. Peckmore, as periodically reported in this *Journal*. Another artist who has often been outside the security printing establishment is John Hay. His life and work were described in *Journal* 125, Winter 1975 issue. As of this writing, Hay is still alive but inactive due to ill health and old age. Born in 1908 in Britain, he received most of his technical and fine arts education in Canada. He served a five-year apprenticeship with the Canadian Bank Note Co., where he perfected his engraving skills. His bent for experimentation in graphics processes is related to his inventive skills in engineering. Just before World War II he established his own company for the manufacturing of optical instruments and related equipment for various armaments and radar installations. During the war period he studied, on the side, castings and molds, another skill he eventually used to create fine silver and gold chalices.

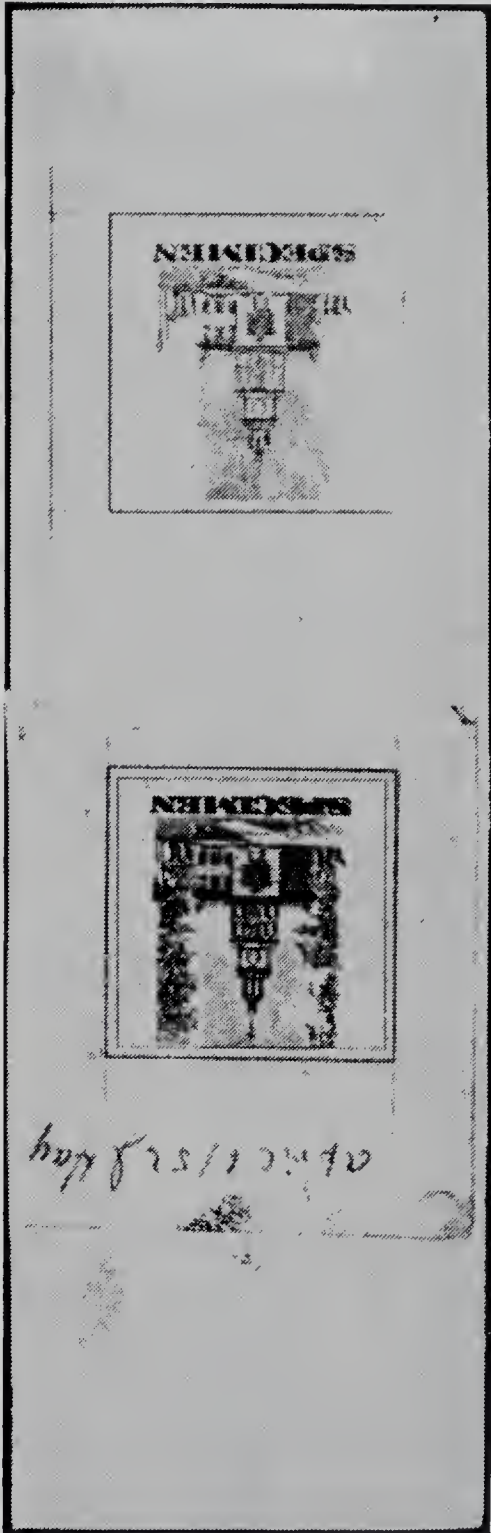
Because of financial dislocations after the war, he returned to Canada, where between periods of mining quartz and fishing in the muskeg, he painted in a variety of media. In 1945, he bought a home in Larchmont, New York, evidently transferring for some time to the American Bank Note Co. While engraving he also worked on the development of a solenoid printing press and a pressureless (electrostatic) printing system. In 1962, he became vice-president of the United States Banknote Corp. in charge of research and development; he also supplied USB with engravings for stamps and securities. Despite suffering two strokes, he continued with this work until his retirement in 1973.

Among the stamps Hay designed and engraved are Canada nos. 247, 249, 250, 251, 260, 276, 284–288, and 320. He also engraved Costa Rica C452 through C471 and Haiti type RA9.

Hay became well known among collectors for his backward or mirror-image signature. It seems that he was quite ambidextrous during his working years and developed the knack of signing his name in the usual manner with his right hand as well as using his left hand to sign “backwards” (perhaps because of stroke-related problems?). Dr. Glenn Jackson, president emeritus of EPS, recalls being with Hay at a time when the artist was signing a great many proof impressions. He complained that his right hand was getting tired and switched to the left. When Dr. Jackson saw the unusual results, he advised Hay to adopt the strange signature as a sort of trademark, which he subsequently did.

However, he must have been signing one of the prints shown here strictly for record purposes, writing “April 6/52 J. Hay” conventionally in a top margin. These Independence Hall designs illustrated from photocopies courtesy of J. Leonard Diamond are typical of the many different simulations developed for use in the artist’s ongoing experiments with engraving and intaglio printing processes. He labeled some of them “Specimen.” Perhaps a more suitable philatelic term for his work and that of other artists engaged in similar exercises would be “experimental essays” and “prints,” for that is what they are—personal experimentals not ordered by or submitted to any printer for use on government-ordered postage stamps. The term would also eliminate some of the fanciful descriptions given the material by over-enthusiastic vendors and forestall confusion over its true status.

For example, the Independence Hall experimentals have been described as “1952 essay for unissued engraved Independence Hall, Philadelphia, design, vert. strip of 5 in light blue, single in ultramarine, and another in ultramarine, orange and green signed by the engraver APRIL 6/52 J Hay, mostly f-vf, some staining on the strip, scarce, est. \$150.”



The two singles of the experimentals, same size (right).

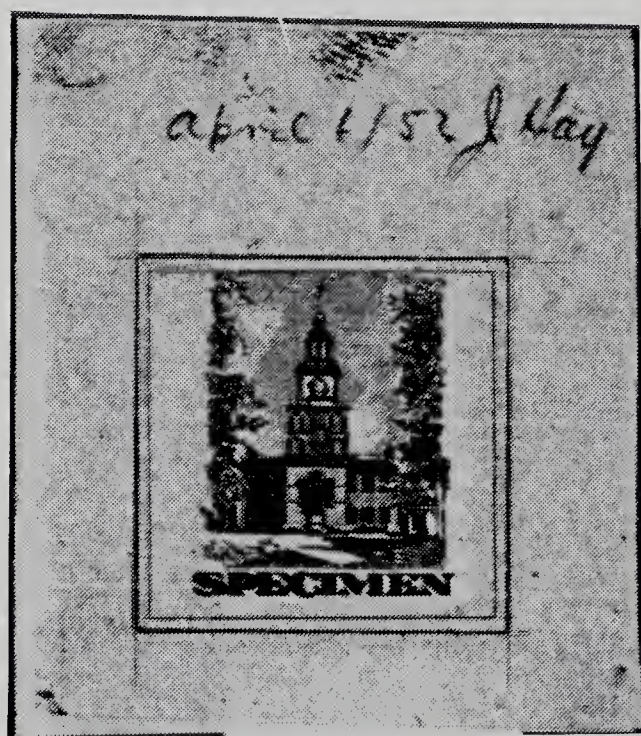
The “strip” of five (actually three plus two) of the Hay Independence Hall experimentals, same size (left).



The Pius XII experimentals
(from auction catalog).



The center impression from the
strip, enlarged 2X.



The signed single, enlarged 1½X.

At a Jan. 8, 1988 Roger Koerber sale was offered the Pope Pius XII design shown here, too, with this description: "1954 essay for unissued engraved Pius XII design, insc. SPECIMEN, vert. strip of 4 in black, red orange and blue on india in various stages of completion, vf. est. \$100." Although Hay's signature does not appear on the strip, the progression of design development and the style of lettering used for SPECIMEN are good indicators that he made these experimentals, too. However, there is no evidence to connect them with any official Vatican City issue.

Actual examination of the Independence Hall experimentals yields these corrections and additional information to the auctioneer's description: The strip of five actually consists of a top strip of three glued to a bottom strip of two. The single in ultramarine has another impression on the back; both are the same. The multi-colored single has the additional border also seen on the third impression from the top of the strip. A soft, mostly yellowish paper was used for all the impressions. All individual impressions measure 25×25 mm. except for the top two of the strip, which are 23×23mm.

Inspection of the various proof impressions shows a progressive development of the design most noticeable in the details of the building and its left and right ends as well as in the degree of



The Union souvenir card with the John Hay vignette.

Bank Note Printers' Designers' Engravers' Siderographers' Guild of New York
LOCAL 28-58 OF I.P.P.D.S.E.U. OF N.A.

completion of the trees at either side of the building. Some of the impressions are marred by blue ink blots and rust stains, another indication of their personal, expendable nature.

Late in 1987, the Bank Note Printers' Designers' Engravers' Siderographers' Guild of New York issued another of its souvenir cards to demonstrate and publicize their arts. This particular one was intended to mark the recent merger of the previous Bank Note Engravers Guild of New York and the New York Plate Printers Union. The central vignette appears to be an enlarged and finished version of the Independence Hall design captioned "State House" in a more vertical format, 37 × 58mm.

The UN Airmail "Specimen"



First day postmark of UN C7.

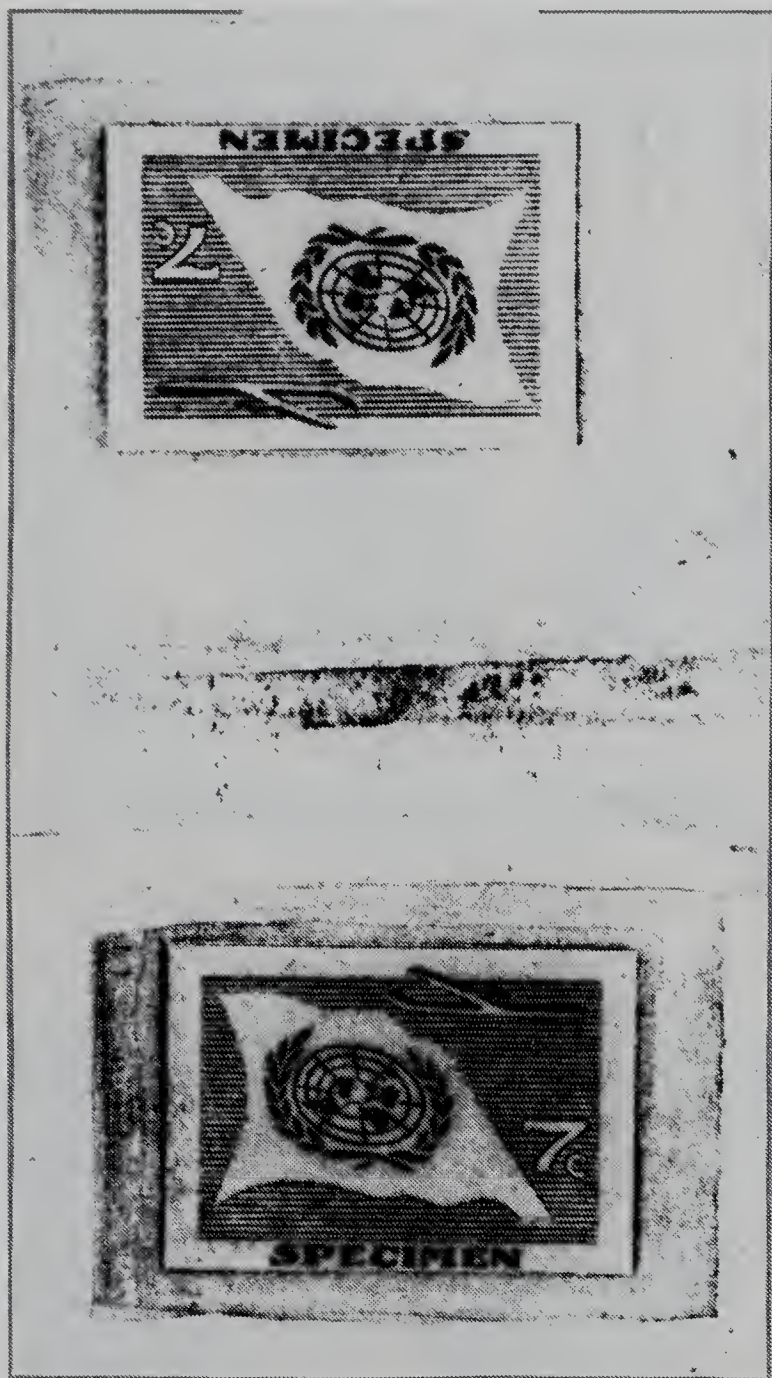


Embossed version of the Hay experimental resembling UN C7.



Incomplete second Hay embossed experimental, with reversed signature, inscribed UNITED NATIONS.

While compiling this article, I recalled a series of Hay's essays and proof impressions for what resembles the 1959 United Nations 7c ultramarine air mail, Scott C7. Their original purpose remains obscure. According to the Stanley Gibbons catalogs, this stamp was designed by O. Mathiesen and recess printed by Waterlow & Sons of London. Hay's designs were very similar in concept; which came first? At any rate, they include an example of Hay's skill at making embossed dies, a highly specialized field. An embossed "essay" very similar to Canada #320, the



“Se-tenant” impression of Hay’s basic experimental essay resembling UN C7.



Hand-drawn “essay” for the second Hay embossed experimental, inscribed UNITED NATIONS.

7c Canada goose designed by Emmanuel Hahn, and inscribed CANADA rather than SPECIMEN, was illustrated in *EPJ* 125.

Shown here is the UN stamp as issued as well as:

1. a similar SPECIMEN design printed se-tenant (one impression inverted) in pale red at top and blue at bottom, on soft yellow wove paper, ink stained;
2. same design in deep blue and white on card with the inscription, plane and UN emblem in heavily raised embossing;
3. an incomplete UNITED NATIONS-inscribed design in purple and white, so heavily embossed that the soft paper was nearly slit by the impression (includes the reverse signature);
4. a hand-made “essay” in dark and light blue water color and white UNITED NATIONS/AIR MAIL, plane and emblem in heavy white raised tempera. Obviously, much is still to be learned about the work of this modern engraver. Readers who have data to contribute are urged to write to the Editor.

Sample/Test/Promotional Notes from the Mike Crabb Collection



RED

19A02



IN RESPONSE to the illustration of the various bank note printer sample or test or promotional notes in *Journals* 175–176, Mike Crabb has submitted a set of 108 slides of similar material. Duplicates of these slides have been made and the first of them will be shown at the EPS meeting at the American Philatelic Society convention in Detroit August 25–28. Black and white negatives have also been made and prints from them will be shown in the *Journal* from time to time.

The first is an example of a series of intaglio color sample notes by Thomas De La Rue & Co. Ltd. London, England, with the front and back printed on a single piece of paper. The front design includes a central Minerva vignette facing left, different oval counters left and

right, four different circular-star counters in the corners, and a typical bank note border, all on a plain white background.

The back design is inscribed TEN TALENTS at upper left, has four other numerals (10) at other points in the border surrounding an elaborate scene from classical mythology (the rape of Europa?), a tiger and cherubs. Almost no uncolored paper remains.

Between the two designs the color name and number is printed in that color in all but one of the 11 variations in the Crabb collection. That one has only a number to the upper right of the front design. These color designations are:

Red 19A02	Orange 19E01
Red 19A05	19F01 (only; a slate blue)
Blue 19B02	Green 19G04
Blue 19B05	Green 19G07
Mauve 19C02	Green 19G08
Brown 19D06	

H.L. Peckmore-iana (from Page 12)

He specialized in Mexican airmails and served as secretary of the Collectors Club of New York. In Volumes 1 and 4 of the *SS* he illustrated various methods of collection mounting, most of which were of his design. But one was by H.L. Peckmore for the Ecuador issue of 1938 for the sesquicentennial of the U.S. Constitution. The attractive lettering on that page is in traditional shadowed bank note style. In the "Orange" book of the *SS* series, Berdanier presented his ideas for U.S. 50c adhesive stamps and a 5c airmail envelope design.

No suggested bids were given for the Lindquist etchings but bids of \$40-50 were suggested for the Homan, Krassa cards.

The National Parks engravings that Peckmore did for Lindquist were also on the market again in early 1988, with a set being offered at a William Weiss sale with an estimate of \$150-200.



ABNCo. "Essay" for Playing Card Revenue?

Included in the January 24, 1988 auction of Huntington Stamp & Coin Shop, Inc. of Huntington, NY was the little imperforate print shown here. It bears the famous ABNCo. eagle logo. The auctioneer's description reads: "A.B.N.C. eagle essay, F/VF. Design in blue featuring an eagle's head with the 4 card suits in the corners. O.G., creases."

This item is unlisted in Turner's *Essays and Proofs of the United States Internal Revenue Stamps*. In all likelihood it is some sort of salesman's sample.

Current Auction Prices Realized

Christie's Robson Lowe New York. Oct. 6, 1987.

UNITED STATES

Twenty-Four Cent Washington Essays and Proofs

1207 E	24c Washington essay die proofs (60E various), ten, incl. five vignettes only (four on glazed card, other on India), other with five value label surrounding (four glazed card, other India), range of Brazer-listed colors, very fine	est. \$250	638.
1208 E	24c Washington essay die proofs (60E various), six different, incl. three with numerals blank, others completed, all on India, couple thinned, very fine lot	est. \$200	352.
1209 E	24c 1861 experimental paper (78E), Lowenberg and green patent paper, block and pair, minor faults, very fine appearance	est. \$300	297.
1210 P	24c Violet hybrid large die proof (60P1 var), India proof affixed to larger size India paper, die sunk on large card, very fine, scarce 'First Color' proof	est. \$300	550.
1211 P	24c Violet Panama-Pacific small die proof (60P2a), usual toned paper, very fine, extremely rare, only 3-5 sets prepared, cat. \$1,750.00	est. \$1,500	1,100.
1213 TC	24c Black large die trial color proof (60TC1), '445' and 'National Bank Note Co. N.Y.' imprint, card mounted, very fine, extremely rare (only three known according to Hyzen), cat. \$1,750.00 (Gray shade)	est. \$1,500.	1,210.
1214 TC	24c Gray large die trial color proof (60TC1), albino imprint, die sunk on 4½ by 6in. card, very fine, cat. \$1,750.00	est. \$1,000	935.
1215 TC	24c Gray large die trial color proof (60TC1), albino die no., trimmed slightly (no imprint), fine and rare, cat. \$1,750.00	est. \$600	462.
1216 P	24c Lilac small die proof (78P2), on gray card from Roosevelt album, very fine, cat. \$250.00	est. \$150	220.
1217 P	24c Lilac small die proof (78P2), on gray card from Roosevelt album, faint toned spot, otherwise very fine, cat. \$250.00	est. \$100	121.
1218 P	24c Lilac Panama-Pacific small die proof (78P2a), slightly toned as always, very fine, a proof rarity, only 3-5 sets prepared, cat. \$2,100.00	est. \$2,000	1,540.
1219 P	24c Lilac plate proof on India (78P3), huge margins showing part imprint, extremely fine, cat. \$150.00	est. \$100	121.
1220 P	24c Lilac plate proof on India (78P3), large margins, very fine, cat. \$150.00	est. \$75	55.
1221 P	24c Lilac plate proof on India (78P3), large margins, corner margin crease, very fine appearance, cat. \$150.00	est. \$75	55.
1222 P	24c Lilac plate proof on India (78P3), B. imprint and plate no. strip of five, minor scuff and thin spots, otherwise very fine, cat. \$750.00 +	est. \$350	462.
1223 P	24c Lilac plate proof on India (78P3), block, deep rich color, negligible thin specks in R. margins, others very fine, cat. \$750.00	est. \$450	385.
1224 P	24c Red Lilac plate proofs on card (70P4, 78P4 five), five different printings, incl. Brownish and Blackish Lilac. Bright Purple, large margins, couple with adherence, very fine lot, cat. \$900.00	est. \$300	385.
1225 TC	24c Atlanta trial color plate proofs on card (109TC five), set of five colors, large margins, very fine, cat. \$585.00	est. \$350	385.

1226 TC	24c Atlanta trial color plate proofs on card (109TC five), complete set of five colors in blocks, large margins and fresh colors VERY FINE SET. ONLY TWO SETS OF BLOCKS BELIEVED TO EXIST. Cat. \$2,340.00 as singles est. \$3,000	2,310.
1227 S	24c Red Lilac, 'Specimen' type A ovpt. (70S), the rare 12mm. overprint, small ms. 'X', fine, cat. \$425.00 est. \$350	385.
1231 S	24c Gray Lilac, red control number (78S), R. sheet margin block, full o.g., perfs in, attractive, cat. \$800.00+ est. \$250	352.

Two-Cent "Black Jack" Essays and Proofs

1259 E	2c Black on experimental paper (73E), Lowenberg patent, imperf corner margin copy, extremely fine est. \$50	38.50
1260 E	2c Black on experimental paper (73E), Lowenberg patent, imperf plate no. 29 pair, small tear, very fine appearance est. \$100	330.
1262 E	2c Black on experimental paper (73E), Francis patent, block, usual minor faults, still fine, very rare block, ex Worthington, Wordin est. \$400	308.
1263 E	2c Black on greenish wove (73E), imperf imprint block of eight, full o.g., lightly creased in T. margin and thru B. row, very fine appearance, scarce multiple est. \$300	715.
1264 P	2c Black die II large die proof (73aP1), die sunk on 2½in. by 3in. card, with '1030' and 'National Bank Note Co.' imprint, few tiny toned specks, very fine, ex Wordin, cat. \$2,500.00 est. \$1,800	1,650.
1265 P	2c Black die I large die proof, 'Specimen' ovpt. (73P1 var), from salesman's presentation book, card mounted, card thins, very fine, with P.F. certificate est. \$800	1,760.
1266 P	2c Black small die proof (73P2), on gray card from Roosevelt album, very fine, cat. \$1,500.00 est. \$1,000	990.
1267 P	2c Black small die proof (73P2), from the Roosevelt album, faint red ink spot on back, very fine, ex Wordin, cat. \$1,500.00 est. \$800	935.
1268 P	2c Black small die proof (73P2), affixed to large card, very fine, possibly a plate proof and offered 'as is' est. \$100	77.
1269 P	2c Black plate proof on India (73P3), corner margin block, one thin spot, extremely fine appearance, cat. \$800.00 est. \$400	440.
1270 P	2c Black plate proof on India (73P3), B. imprint and plate no. 28 block of eight, ample margins to clear at L., two tiny natural paper imperfections, fine and attractive block, cat. \$2,250.00 est. \$1,500	2,090.
1271 P	2c Black die II plate proof on India (73aP3), block, very fine, cat. \$800.00 est. \$600	770.
1272 P	2c Black die II plate proof on India (73aP3), magnificent horizontal block of thirty, large margins, fresh paper, one stamp has faint thin speck, extremely fine, outstanding exhibition piece, cat. \$5,650.00+ est. \$4,000	3,520
1273 P	2c Black die II plate proof on card (73aP4), five from the different printings, large margins, three with minor hinge thin, otherwise very fine, cat. \$675.00 . . . est. \$300	308.
1274 P	2c Black die II plate proof on card (73aP4), block of six, large margins, faint stain spots, otherwise very fine, cat. \$970.00+ est. \$400	550.
1275 TC	2c Green, Dark Orange, Dull Red, Brown, die II large die trial color proofs (73aTC1 four), each with '1030' and 'National Bank Note Co.' imprint (albino impression on all but last), die sunk on 6 by 9in. cards, Dull Rose has small hole in inner margin, couple scuff spots in card margins of others	

	VERY FINE. THESE ARE AMONG THE RAREST OF ALL UNITED STATES PROOFS. Ex Wordin, cat. \$16,000.00 est. \$15,000	19,800.
1276 TC	2c 1863 trial color plate proofs on India (73TC3 eight), complete set of colors, large margins, bright colors, a few very minor flaws, really negligible, considering usual quality of these scarce trial colors, overall very fine, exceptionally choice set, cat. \$2,400.00 est. \$1,500	2,200.
1277 TC	2c 1863 trial color plate proofs on India (73TC3 eight), complete set of colors, each with margins all around, bright fresh colors, usual thins and small faults almost always present in these fragile proofs, still far above average condition, very fine looking set, cat. \$2,400.00 est. \$1,500	1,100.
1278 TC	2c 1863 trial color plate proofs on India (73TC3 eight), complete set of colors, mostly ample margins all around, fresh colors, minor faults incl. pinholes, thinning etc., still an attractive and scarce set, difficult to duplicate, cat. \$2,400.00 est. \$1,000	770.
1279 TC	2c 1863 trial color plate proofs on India (73TC3, thirteen incl. five different colors: Light Blue (2), Green (4), Olive Green, Dull Red (4), Dull Rose (2), ample to large margins, a few are touched, usual faults, scarce lot, cat. \$3,900.00 est. \$1,000	935.
1280 TC	2c Light Blue trial color plate proof on India (73TC3), large margins, geometric trial cancel, small thin, very fine appearance est. \$150	572.
1281 TC	2c Gray Black trial color plate proof on India (73TC3), vertical pair, T. position with geometric trial cancel, slight paper irregularity, fine-very fine, ex Wordin ... est. \$300	572.
1282 TC	2c 'Atlanta' trial color plate proofs on card (73TC), set of five colors in blocks of four, large margins all around, 2c Black tiny scissors cut between stamps at R., fresh paper and colors	
	EXTREMELY FINE. ONLY TWO SETS OF TWO-CENT 'ATLANTA' BLOCKS BELIEVED TO EXIST. AN OUTSTANDING PROOF SET. Ex Wordin est. \$5,000	7,150.



— 1338 —

1283 S	2c Black, red 'Specimen' type B ovpt. (735), block, full o.g., well-centered, very fine, choice, cat. \$1,100.00 as singles est. \$1,000	1,045.
--------	--	--------

1284 S	2c Black, red 'Specimen' type B ovpt., without period (73S, 73S var), T.R. stamp in block of four with normal, full o.g., well-centered, some nibbed perfs, otherwise very fine, very rare block, ex Wordin, cat. \$1,100.00 as four normal singles. . . . est. \$1,500	1,100.
1338 P	2c Black die 2 on vertically laid buff paper (U48 var.), 57 by 76mm. cut square, listed in Thorp as proof, very fine, exceedingly rare. est. \$500	1,210.

Christie's Robson Lowe London. Oct. 27, 1987

HONG KONG

701	HONG KONG: 1941 Centenary issue, five photographic essays slightly larger than the issued stamps, each without value and showing a variety of designs, some of the vignette designs close to those issued, together with a set of the issued stamps, all affixed to piece of card (254×201 mm.), contained in special presentation folder signed by the artist.	£250	286
-----	---	------	-----



NEW ZEALAND

Chalon Head Issues

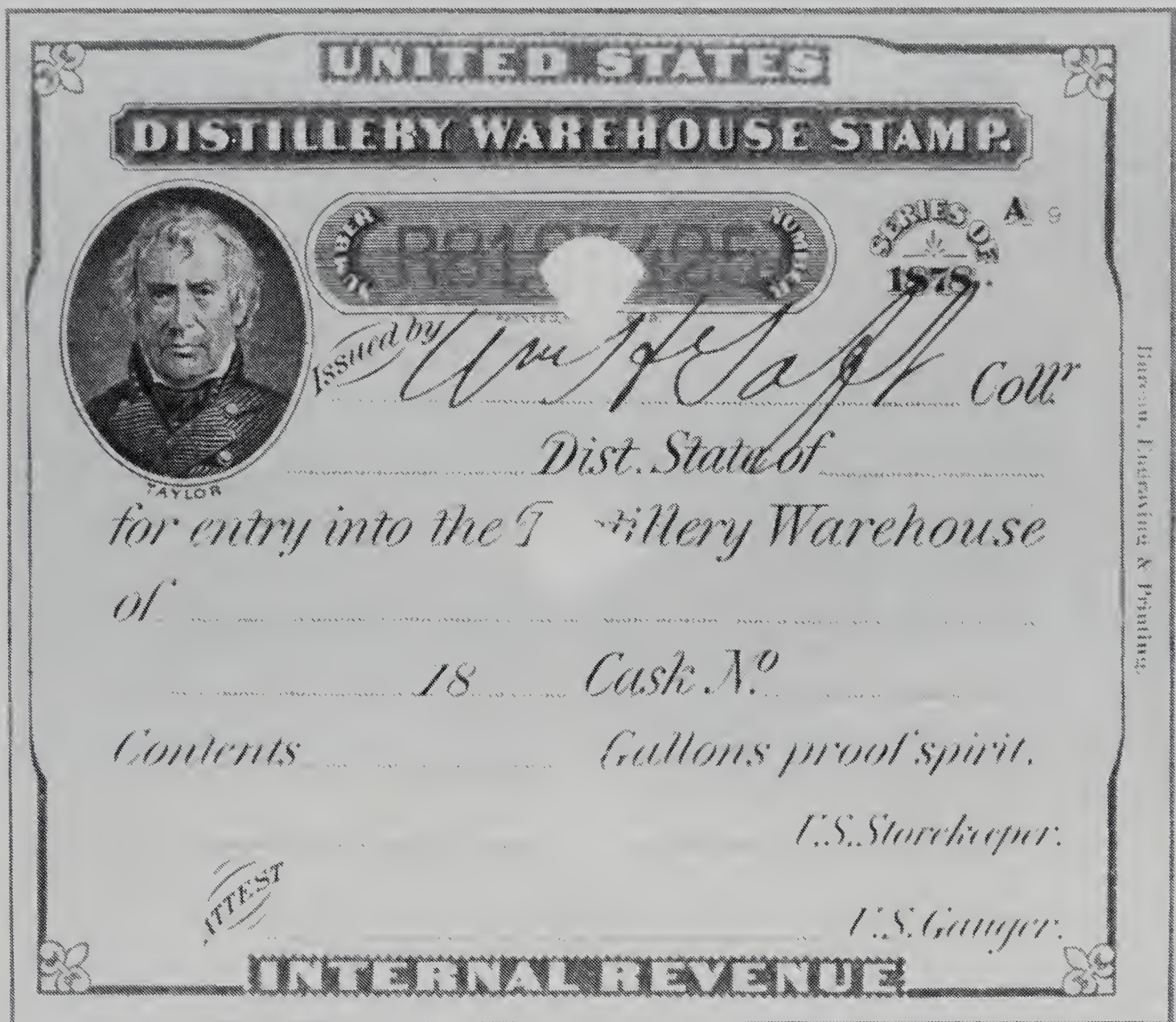
779	The original essay prepared by Perkins, Bacon & Co. showing a half-length portrait engraved by William Humphreys with engine-turned background and ornamental circular frame, in black in wove paper (42×47 mm.) with various reference numbers. Very rare.	£1,250	2,970
780	Die proof, by Perkins, Bacon & Co., of the issued central vignette, in black on wove paper, affixed to small piece of card (25×25 mm., corner crease) with hand-drawn circular surround. Very rare.	£750	1,850
841	1915-29 1d. essay die proof showing K.G. V in uniform flanked by Britannia and a Maori, surface-printed from relief dies engraved by Perkins Bacon from H.L. Richardson's design, in dull carmine-red on thin glazed card (86×130 mm.), marked "pull from original die, July 1912".	£150	242



Wm. Howard Taft as Collector of Internal Revenue

Interesting collateral for the taxpaid Distillery Warehouse revenue shown here in punch-cancelled remainder form is the vignette of Wm. Howard Taft. It was done for the Bureau of





Engraving and Printing by G.F.C. Smillie and portrays Taft in a more youthful mien than we are accustomed to from the 4c stamp of the 1930 regular issue. The 27th President and 9th Chief Justice of the U.S. also served as Collector of Internal Revenue for the 1st District of Ohio in 1882–83, and as such his signature is found on the revenue stamp.

Incidentally, the stamp bears the same Zachary Taylor portrait as found on the 5c stamp of 1875. According to Les Schriber's *Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps 1847–1900*, "The vignette was taken from an engraving furnished by the Bureau of Engraving and Printing, engraver not known. It was probably taken from a lithograph of a daguerreotype taken by Matthew Brady, appearing in the *Gallery of Illustrious Americans*. The stamp designer was Butler Packard; Charles Skinner engraved the portrait; and D.S. Ronaldson engraved the border and lettering."

New Supply of Special Publications Offered for Sale

EPS Secretary-Treasurer Dave McGuire, who handles the stocks of back issues of EPS publications and *Journals*, has been "cleaning house" and has discovered small stocks of the following for sale to help the Society treasury:

Item 1—The Essays and Proofs of British North America, by R.H. Pratt & K. Minuse, published 1970. \$17.50 postpaid. This hard-bound book of 198 pages is arranged in the same manner as Brazer's handbook of U.S. essays. However, unlike that work, it includes detailed listings of proofs as well as essays, along with valuations. The listings include Canada, Newfoundland, British Columbia & Vancouver Island, New Brunswick, Nova Scotia, and Prince Edward Island plus appendices on plate proofs cut from trade sample sheets, imperfs or plate proofs on stamp paper, and Perkins Bacon 20th century printings of the Newfoundland pence issue. Listings for Canada carry through the World War II period and Newfoundland to 1938. The book is amply illustrated, forming the source of information on this area of collecting.

(The following three items are monographs, which while modest in size, present valuable information for the syngraphist from articles which originally appeared in out-of-print and unavailable *Journals*.)

Item 2—"Felix O.C. Darley, Bank Note Artist, 1822-1888," by Thomas F. Morris, reprinted from *EPJ* Winter 1961, whole no. 69, \$4.00 postpaid. The introductory paragraph to this 8-page booklet explains Darley's significance:

"Collectors of paper money accept the designs embellishing their notes as a matter of course and are generally unaware of the talents and the skill of those responsible for them. I can hazard a guess that not one in fifty collectors would recognize the work or the name of Felix O.C. Darley, and yet his work for the bank note companies before and after the Civil War period appeared on more notes, bonds and commercial paper than that of any other artist of his time. Little recognition has been given this genius for the past seventy years and his name today is barely known, even in art circles; but were we to get the opinions of his contemporaries we would be told that Darley was one of the most versatile and skilled craftsmen of his profession."

This is followed by a description of Darley's personality and characteristics taken from a contemporary magazine of 1850 and information on his book and magazine illustrations before his work for the bank note companies is covered. Darley did such famous drawings as "the war alarm," "bear attack," and "Indian stalking a white man." Many of these are illustrated so that the collector can match them with notes using derivative engravings.

Item 3—"The Altered Bank Note Plates of The Bank of North America of Seymour, Connecticut (1851-1857)," by Foster Wild Rice, reprinted from *EPJ* Fall 1968, whole no. 100, \$4.00 postpaid. This 16-page booklet deals with the way bank note plates were altered and how the alterations can be discovered, using the experiences of the above-named bank and its notes and stock certificates as examples. Most intriguing are the illustrations of the front of a plate after alterations and the back, showing how that alteration was accomplished. Counterfeits of an altered note are also discussed.

Item 4—"The First U.S. National Bank Notes," by Thomas F. Morris, reprinted from *Journals* 79, 80 (1963) and 81 (1964), \$7.50 postpaid. The introductory paragraph to this 20-page monograph tells its purpose:

"This year, 1963, commemorates the one hundredth anniversary of the issuance by the U.S. Government of its National Currency. The history surrounding our first National Bank

Notes is little-known to many. As told here, it will provide the student with the intimate details of their origin within the confines of the Treasury Department and the correspondence which ensued between Government Officials, as well as letters exchanged by them with the Bank Note Companies' Officials in New York. It will carry also the official record of the day-by-day work on the production of the die and plates for the \$5 National Bank Notes as recorded in the diary of Touro Robertson, one of the founders of the Continental Bank Note Co."

(Payment with order, please, payable to Essay-Proof Society; order by item number; send to David McGuire, RD #4 Colonial Dr., Katonah, NY 10536.)

WANTED!

Editorial Input for This JOURNAL

Articles

Reports

Comments

If you don't have time to write a formal article, tell the Editor about your collecting activities, research, needs, problems, etc., so they can be reported for the benefit of all.

Availability of JOURNAL Back Issues & Want List Service

The stock of back issues of *The Essay-Proof Journal* is handled by David McGuire, RD #4 Colonial Dr., Katonah, NY 10536. Send all inquiries about availability and price directly to him.

The stock is constantly changing, so it is not feasible to maintain a printed inventory list. Dave trades for needed issues, so it is advisable to file your want list with him for possible future fulfillment. Naturally, the very early issues are elusive, but Dave has had some success in obtaining them, too.

Remember—Dave performs this service on a volunteer, non-profit basis for the Society. Therefore, please be patient about response time.

Looking for an Original Source of Supply?

Afghanistan — Bangladesh — Bhutan — India/States — Maldives — Nepal — Pakistan — Sri Lanka — Tibet — and other Asian, African, Middle East countries.

Whether you require a single rarity or bulk modern STAMPS, PAPER MONEY, COINS, MEDALS, PROOFS & SPECIMENS, it will pay you to contact us. Write today for your FREE wholesale/retail list and public auction catalog (held three times yearly) at Dept. S & C.,

Rajesh Kumar Lodha

GPO Box #3609,
Kathmandu 7101, Nepal, Asia
Telex: 2270 Natraj NP

As usual...the

Unusual, Esoteric and Inimitable

in Philately.

Our Public Auctions always contain an outstanding array of unusual rare stamps, proofs, essays and postal history, often including important collections of errors and varieties.



We feature material not found elsewhere that will truly enhance your collection whether you are just starting or competing for an international gold medal.

We offer valuable material for the discriminating collector.

**George
Alevizos**



2800 28th Street, Suite 323 Santa Monica, CA 90405
Telephone: 213 / 450-2543 Cal. Auct. Lic. No. A1229

Our Public Auction catalogs are sent free to members of the Essay Proof Society.

COMPREHENSIVE STOCK OF

U.S. (and few B.N.A.) ESSAYS

(especially 1851-57, 1869 and Banknotes)

and PROOFS (including Trial Colors)

and SPECIMEN Overprints

Available to you an approval

Your specific want list appreciated.

Installment Payment Terms If Desired
(No Interest or Carrying Charges)

JACK E. MOLESWORTH, INC.

	88 BEACON STREET	
SPA	BOSTON, MASS. 02108	APS
CSA	Phone (617) 523-2522	EPS

Proofs and Essays a Specialty



We know the field
We know the market
We have the material

Die Proofs...Plate Proofs
Trial Color Proofs...Atlantas
Regular Issues...Back Of
The Book...Essays

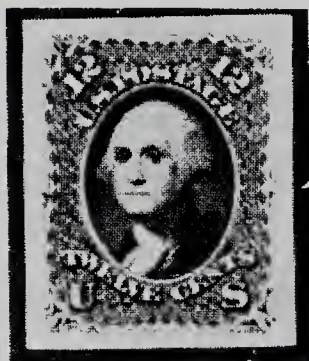


Attendance at Most Major
Philatelic Events
Philip T. Bansner...
Albert F. Chang
William T. Crowe...



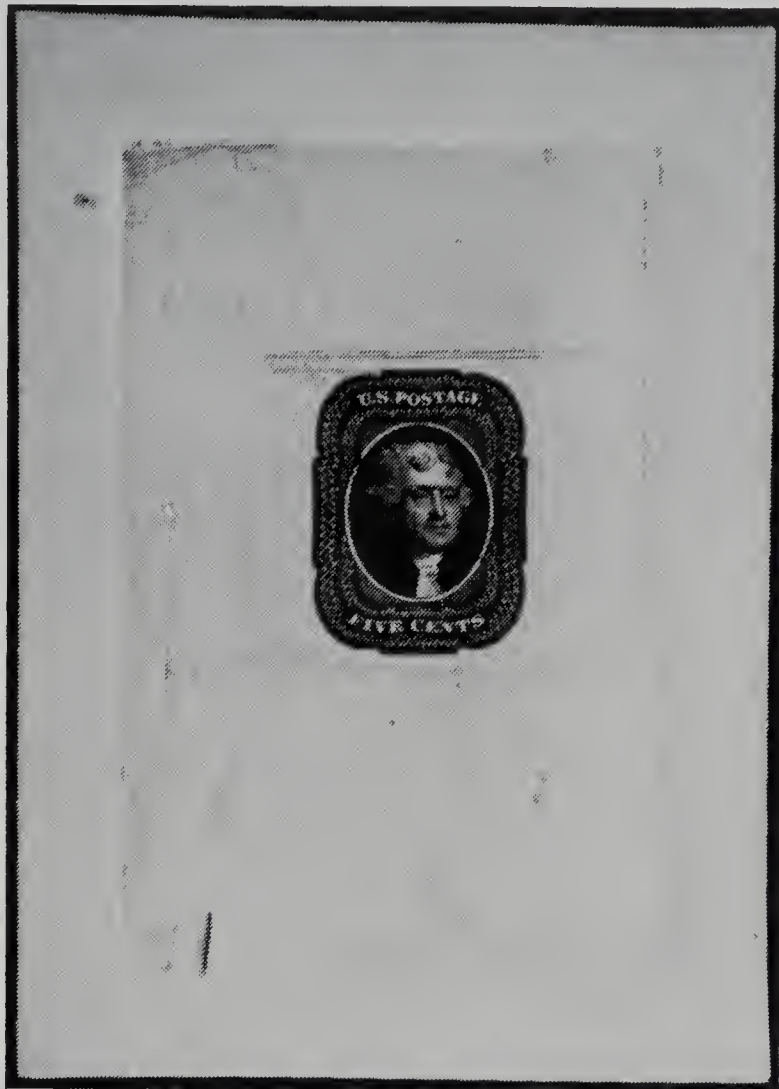
THE EMPIRE GROUP, INC.
P.O. BOX 2529
WEST LAWN, PA 19609
(215) 678-5000





Sooner or later—
you will probably give
consideration to the sale
of your collection. When
you do, why not contact a
leader in your field. . . .

Richard Taylor
700 SPRINGMILL STREET
MANSFIELD, OHIO 44903



This 5¢ Black trial color die proof is one of the highlights of The Walter C. Klein Collection of U.S. Stamps and Covers, to be offered in a series of sales during 1988-89.

Essays and proofs of the world are regularly offered through our sales in London, Zurich and New York. Further information regarding catalogs and consignment procedures may be obtained from either of the offices listed below.



502 Park Avenue
New York, N.Y. 10022

CHRISTIE'S
ROBSON LOWE

8 King St., St. James's,
London SW1Y 6QT

HARMERS INTERNATIONAL



WHEN YOU ARE READY TO SELL ...HARMERS MAKES THAT IMPORTANT DIFFERENCE

The expertise of the Harmer professional staffs in New York and London, if added up, would total approximately 400 years!

Your stamps will know the difference. And so will you when the Harmer know-how brings you top return for your single rarities or collections.

Send for our free brochure "Philatelic Selling" which describes the comprehensive services available from Harmers. Then, should you have any questions regarding our Auction, Private Treaty, or outright sale, call, in New York, our

SELLER'S TOLL FREE NUMBER
(800) 223-6076

HARMERS of New York Inc.

14-16 East 33rd Street, New York, NY 10016
Cable: Harmersale New York Tel. (212) 869-5400

HARMERS of London
Stamp Auctioneers Ltd.

91 New Bond St., London
W1A 4EH, England
Cable: Philatamel London W1
Tel. 01 629-0218